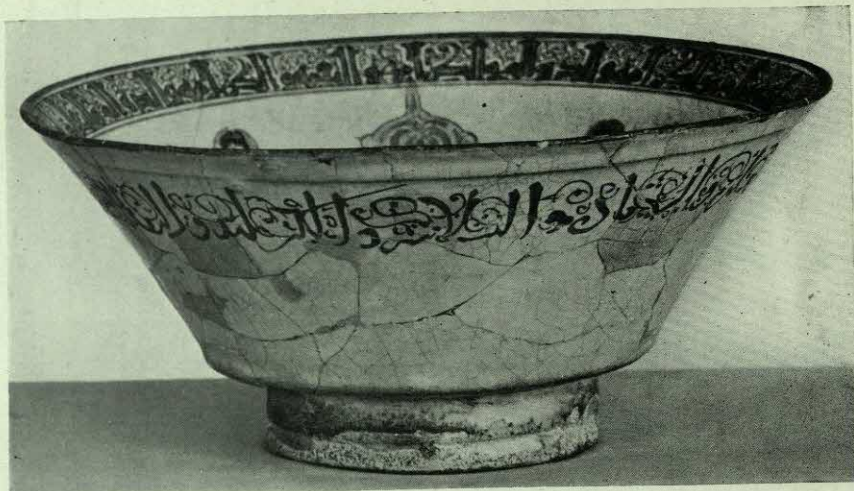


VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR
1918
ILLUSTRATED

LONDON: PUBLISHED UNDER THE AUTHORITY
OF HIS MAJESTY'S STATIONERY OFFICE, 1920



EARTHENWARE BOWL with a border of Kufic inscription. Persian; late twelfth or early thirteenth century.

PRESENTED BY COLONEL STEPHENSON CLARKE, C.B.

PREFATORY NOTE.

THIS Review of Principal Acquisitions relates to a year which for its greater part was a year of war; and as the annual grant for the purchase of works of art was still suspended, the Museum had to rely entirely upon the generosity of private persons for additions to the collections. In some Departments the gifts were fewer than in previous years of the war, but in the circumstances this is scarcely a matter for surprise. The Museum is very grateful to those friends who helped it in a difficult period, and I am glad to take this opportunity of expressing sincere thanks to them for their generosity.

The annual Parliamentary grant was restored as from 1st April, 1919, but nevertheless I venture to renew the appeal made in previous years for the liberal help of the public. The amount granted for the year 1920-21 is the same as that for the year 1914-15, and less by some thousands of pounds than that which would have been granted for the year 1915-16 but for the war. On the other hand, there is practically no section of the collections which does not call for strengthening; and, in particular, the needs of the Department of Circulation (which contains the objects available for loan to provincial institutions) have been very materially increased by the decision to issue loans to Training Colleges and Secondary Schools throughout the country in connection with the teaching of Art and Handicraft. The adequate

supply of suitable specimens for circulation as well as for the central collections was always a difficulty. With the small grant at present available, and the enhanced prices of to-day, it has become almost impossible to meet the demand.

OCTOBER, 1920.

CECIL H. SMITH.

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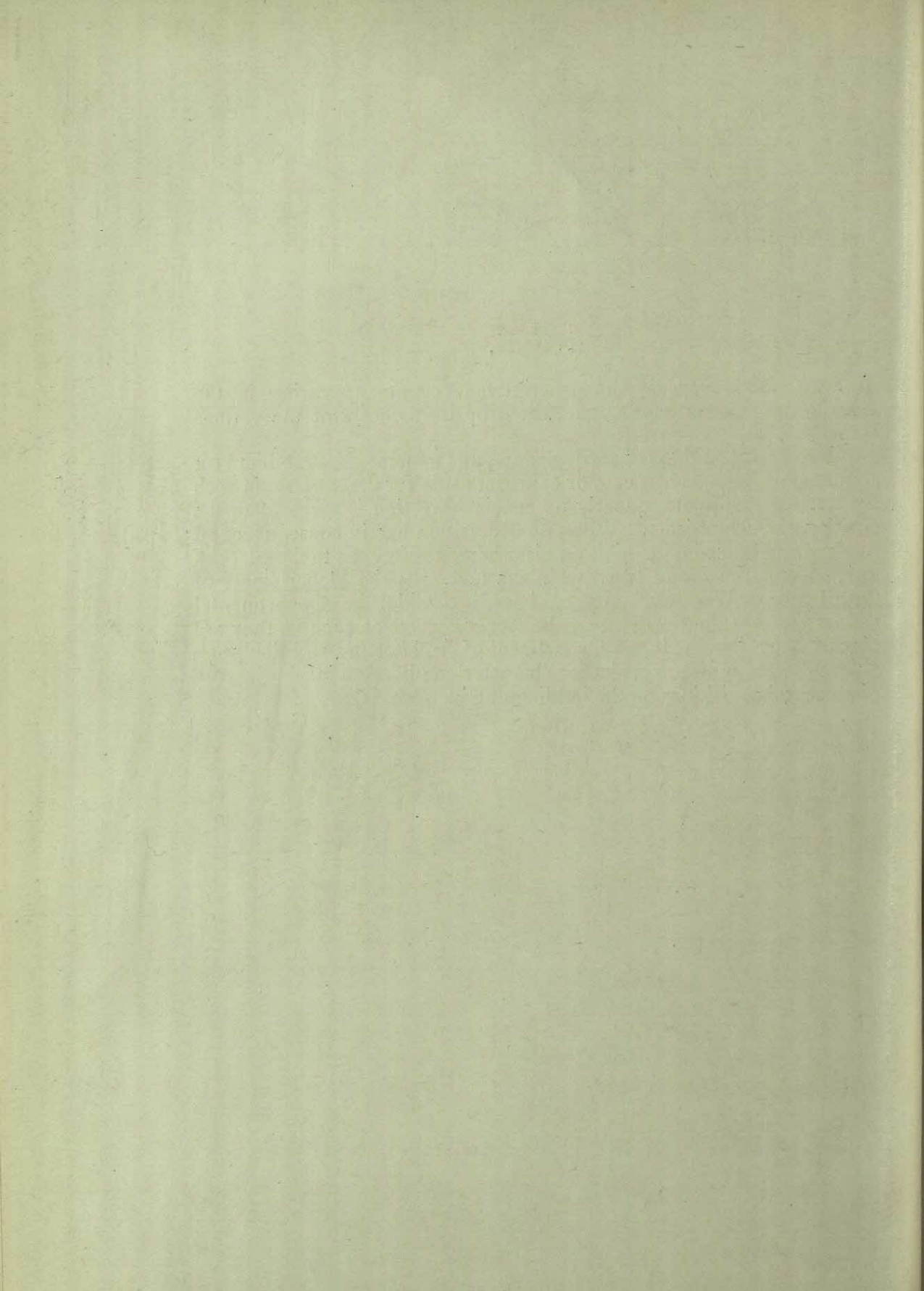
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NOTE.

AS in previous years the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

Recent acquisitions of small size are, as a general rule, exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has in consequence of its size been placed on exhibition elsewhere, a reference to the place in which it may be found is given in the text. In the Departments of Textiles and Woodwork, notice boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition; in the Department of Architecture and Sculpture a type-written notice of a similar character can be seen inside the case of Recent Acquisitions on the landing outside *Room 62*.

C. H. S.



I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

WITH the exception of the small bronze group bequeathed by Mr. Murray Marks, all the works of art acquired during 1918 by the Department of Architecture and Sculpture were gifts. Mrs. James Wheatley presented eighty netsuke from the collection of her husband, the late J. W. Wheatley, Esq., F.S.A., and Colonel D. H. Colnaghi gave a number of Roman and Byzantine coins.

Only one piece of Gothic work was acquired, an oak beam from a window of two trefoil-headed lights which was found at Lustleigh, Devon, and given by Mr. Mark Nickols.

English art of the 19th century is represented by a small bronze bust of a gentleman, inscribed at the back HAYDON, presented by Mr. Charles Ricketts (FIG. 1 on p. 2). This fine portrait bust strongly suggests the style of Alfred Stevens, and has been tentatively ascribed to him; the inscription, however, which is impressed with a punch or punches, suggests that it may rather be the work of Samuel J. B. Haydon, a sculptor who at any rate occasionally worked on a small scale, exhibiting at the Royal Academy and elsewhere from 1840-1876. The person represented has not been identified, but can hardly be either Benjamin Haydon (1876-1846), or George Haydon (1822-1891), who was steward of Bridewell and Bethlem Hospitals and a friend of Cruikshank and other artists of the period. No opportunity has as yet occurred of comparing the bust with an authenticated specimen of Samuel Haydon's work.

Another work of the school of Alfred Stevens is a mantelpiece cast in iron by the Coalbrookdale Company, presented by Mr. Henry C. Eyres. There is reason to believe that this work may have been modelled by Gamble after a design by the master. Mr. P. G. Trendell gave a bronze medal by Charles J. Allen commemorating the 700th anniversary of the Foundation of Liverpool.

The Department was fortunate in acquiring one other modern work of importance—a plaster statuette of a naked woman dancing, by Henri Gaudier Brzeska. A bronze cast from this work was shown by Mr. Sidney Schiff at the exhibition of the artist's work held at the Leicester

Galleries in 1918, when the great promise of the young sculptor—killed fighting at Neuville St. Vaast in 1915—was fully revealed; and it is through his generosity that Mlle. S. S. Gaudier Brzeska was enabled to add to her former gift to the Museum* by presenting this statuette.

Mr. Murray Marks bequeathed the little bronze group of Bacchus

and a Faun which he had previously lent to the Department (PLATE 1). It is one of a fairly large number of statuettes of this subject which were produced in Florence in the first half of the 16th century under the inspiration of classical art. Three other works of Italian art of a type previously unrepresented in the collections were given by Mr. Alfred Jones. One, a gilded terracotta relief of the Descent into Hell, is probably a panel from an altarpiece. It may be of late 17th or early 18th century date, and shows the tendency towards exaggeration and a rather theatrical treatment

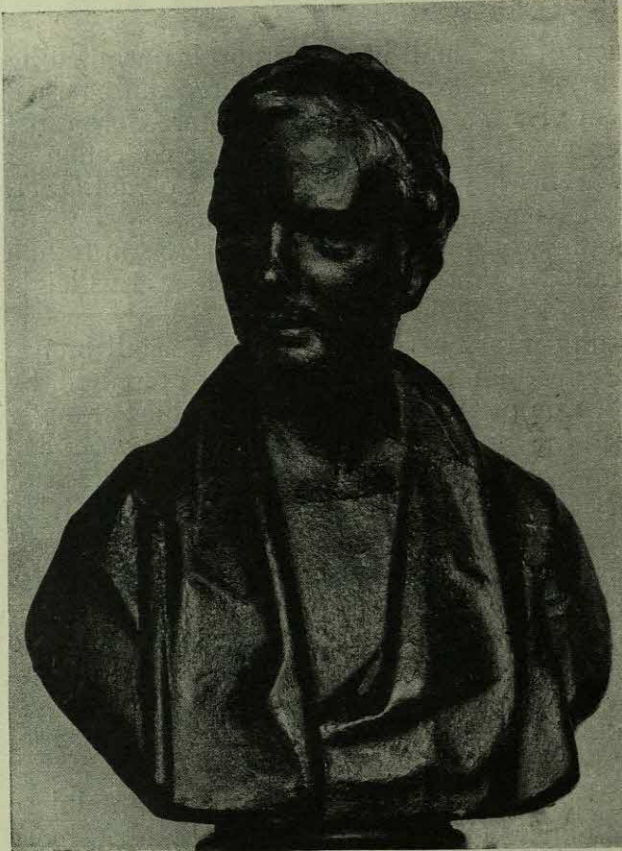


FIG. 1.

of subject which is typical of the period. Two small reliefs of the 16th century in lapis lazuli, with Adam and Eve and the Judgment of Paris, recall the work of Valerio Belli and other gem engravers of that date, though they hardly attain to their

* See "Review of Acquisitions" for 1915, p. 4.

PLATE I.



BACCHUS AND A FAUN, group in bronze. Italian (Florentine) ; first half of sixteenth century.

BEQUEATHED BY MURRAY MARKS, ESQ.

perfect craftsmanship. The reliefs have been mounted in gold during the 19th century, apparently to serve as the backs of miniatures, but their original use is uncertain. Colonel D. H. Colnaghi gave twenty-five coins which include a number of Roman Imperial denarii and sestertii, and some late Roman coins in low-grade silver exhibiting the process of "cementation" or sweating by which the silver in the alloy was brought to the surface and the coin given the appearance of pure silver.

Mr. A. P. Ready gave a skilful reproduction in coloured sealing wax of the famous sardonyx cameo carved with the Marriage of Cupid and Psyche which formed one of the treasures of the Marlborough collection and is now in the Boston Museum.

The collection of Japanese netsuke has been further enriched by the gift by Mrs. James Wheatley, F.S.A. For the formation of a representative series of these interesting little works of art many hundreds of examples are required, and the Museum collections are still far from complete. The legends from which the subjects are taken are as numerous as the stories in the Golden Legend—the great storehouse of inspiration for European art in the middle ages. Acquired from this point of view alone, the series would be a very large one, and, as there are a great many artists working in this craft to be represented, it can easily be seen how vast a thing the collecting of netsuke becomes. The examples given by Mrs. Wheatley cover the whole period of the art from the 18th century to the modern works in painted wood from Nara. Of the earlier pieces in wood possibly the



FIG. 2.



FIG. 3.

most interesting are the figure of Kuan Ti, the Chinese war god (FIG. 2), a group of mushrooms (FIG. 3 on page 3)—a good specimen of a not uncommon type—and a snake coiled about a melon, signed by Giokuzan. Among the ivory netsuke is a group representing a wrestling match, signed by Rantei, four good seal-netsuke, and a slightly later work of a branch of apples, with a squirrel, which is rare as having the fruit gold-lacquered and inlaid with horn. To this date belong also four ivory pieces signed Minkoku. Of the 19th century works certainly the most important is a remarkable one of a snail signed by Tadakuni in relief—the usual method of signing his works adopted by this skilled craftsman.

The only other objects of Far Eastern art acquired by the Department were two which came to the Museum as part of the important collection of Korean pottery presented by Mr. Aubrey Le Blond.¹ One of these, a rectangular slate chest, was found containing porcelain vessels in a tomb of the Kōrai dynasty (934-1392 A.D., the classical period of Korean art) on Song-ak-san ("Pine-tree Phoenix Mountain"), behind Songdo. Chests such as these, containing clothing, pottery vessels filled with offerings of wine and food and articles in bronze for use in another world, were, during the Kōrai dynasty, placed on either side of the coffins of deceased persons of importance. The sides of the chest are incised, on the outside with the "Genii of the Four Quarters of the Heavens"—the tortoise or dusky warrior (North) and the Red Bird (South) on the two ends, the Green Dragon (East) (Fig. 36 on p. 64) and the White Tiger (West) on the sides; on the inside with lotus buds and leaves.² The second object, also in slate, is a memorial tablet of Lord Po Chün-min, of Chin-shan, governor of Hsün-lien-yüan—possibly a Chinese official who died in Northern Korea. The tablet is engraved with an inscription and the date 1630 A.D., and is one of a class known as *mo chi-ming*, "tomb record inscriptions," which were placed inside the grave, paper rubbings of it being previously taken and distributed among the friends of the deceased.³

¹See p. 8 below.

²See "Catalogue of the Le Blond Collection of Korean Pottery," by Bernard Rackham, pp. 21, 22, 44, 45, and plates 46-48.

³*Op. cit.*, p. 45.



FIG. 4.

II.—DEPARTMENT OF CERAMICS.

THANKS entirely to private beneficence the development of the collections of this Department went on steadily during 1918. Several new names are recorded on the list of donors, whilst many old friends of the department continued their valuable help. Stained glass and Corean and Near Eastern Pottery are the sections in which the most important acquisitions were registered.

(1) GIFTS.

THE very generous help of a number of friends made it possible to take advantage of an exceptional opportunity of obtaining a small collection of fine early Persian pottery, a class of ware in which the Museum has hitherto been somewhat deficient. The collection is the outcome of excavations recently carried out on the site of Rhages, the ancient capital, and at Khar in the neighbourhood of Tehran. The finds belong principally to three main types, the first with decoration in metallic lustre pigments, on a white ground or over a deep blue glaze, the second painted, over a white or more rarely a coloured enamel, in bright colours, giving somewhat the effect of miniature painting on vellum, the third painted in black on a ground of white slip and afterwards covered with a transparent coloured glaze. From dated examples it has been established that these wares were produced about the end of the 12th and beginning of the 13th century of our era.

The lusted type is represented by a bowl with four seated figures, given by Sir Henry H. Howorth, K.C.I.E., and a large bowl given by

Captain C. D. Rotch. The latter is of eight-lobed form, with high foot, four of the lobes being covered with a dark blue glaze and the alternate ones turquoise-blue or white as a groundwork for designs in lustre (FIG. 5).

Amongst examples of the "miniature" type are two splendid bowls, both with sides curving slightly outwards as they rise

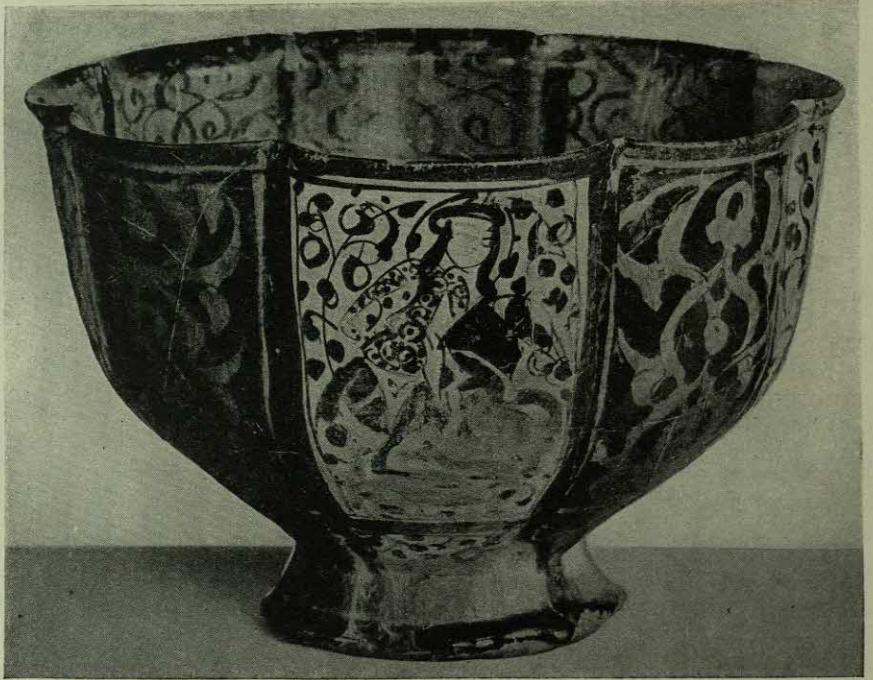
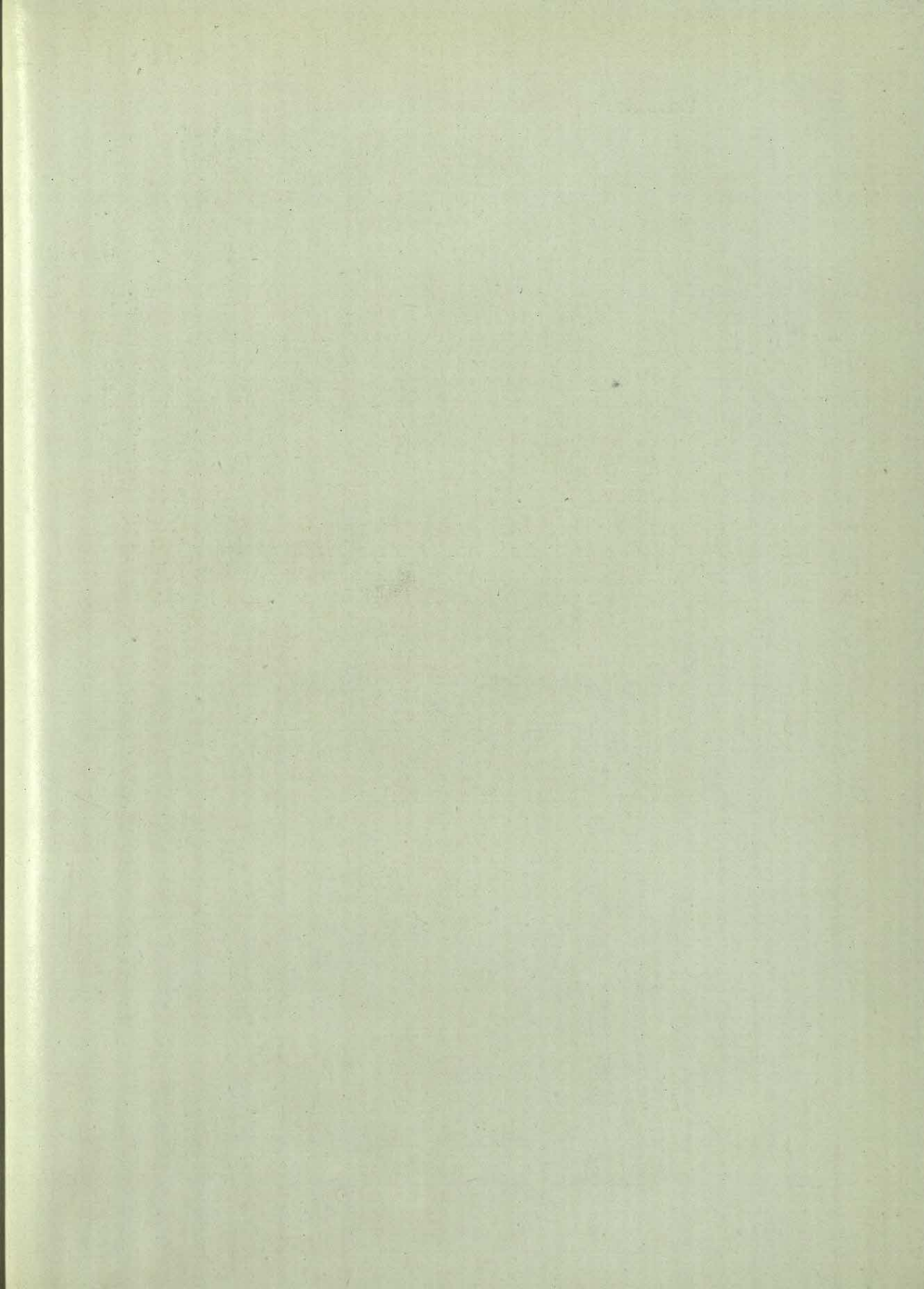
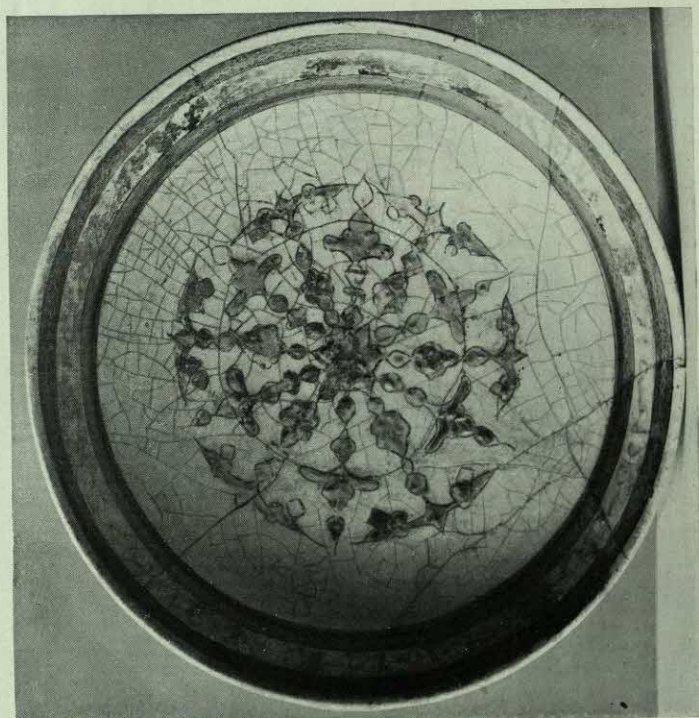


FIG. 5.

from the flat centre. One of these, the gift of Colonel Stephenson Clarke, C.B. (FRONTISPIECE), is painted on a vellum-like white ground in harmonious colours of low tone, dark red and lavender-blue predominating, with gilt enrichments. In the centre are two horsemen and two peacocks confronted on either side of a tree; round the sides, below a border of Kufic inscription, are four pairs of squatting figures with hair hanging in a long plait on either side of the head. The outside of the bowl is encircled by an Arabic inscription. The second bowl, presented by Mr. Vernon Wethered, is conspicuous for its paint-





EARTHENWARE TAZZA-DISH AND BOWL. Persian; late twelfth or early thirteenth century.
PRESENTED BY CHARLES B. O. CLARKE, ESQ.
PRESENTED BY A BODY OF SUBSCRIBERS.

ing on a ground of bright turquoise-blue enamel. In the middle is a princely figure enthroned with ladies of the harem in attendance and peacocks above and below; the sides are entirely covered with an interlaced arabesque pattern, bordered by a Kufic inscription.

Hardly inferior to these in splendour are a bowl given by Mr. Stephen Winkworth, with figures and arabesques—a mellow harmony in dull red and pale violet-grey,—and another presented at the instance of Lt.-Col. Kenneth Dingwall, D.S.O., by a body of subscribers. This latter displays a vigorous lion-hunting scene; a cavalcade of huntsmen surrounds the middle group in which the lion is springing at one of two riders, beside a pool with cranes wading on the watch for the fish in its waters (PLATE 2, No. 2).

It remains to mention a tazza-dish with rare decoration of arabesques and Persian inscriptions applied in slip in slight relief and showing remains of gold-leaf enrichment (PLATE 2, No. 1). This very unusual specimen was bought for the Museum by Mr. Charles B. O. Clarke. The inscriptions are in the form of a quatrain, which has been translated as follows :—

“Dearest, no one like me has suffered for love of thee,
No one is heartbroken for thee like me.
Many have sought thy love,
But none is as constant as I am.
Joy, fortune and greatness.”

Mr. Wethered's gift included, besides the bowl already named, three others of a different type, painted in black and blue, one of which is illustrated in FIG. 6 on p. 8. Their motives are respectively a harpy in a medallion, strongly-drawn coiled foliage on a ground of smaller spirals, and a pattern of radial panels. Three pieces with turquoise-blue glaze over black painting were accepted from the same donor, a small jar of *albarello* form, a little bowl with a charming fish design and another with overhanging sides (FIG. 4 on p. 5). This last is technically important, as the decoration of inscription and stripes is effected by cutting through a layer of black pigment to the underlying white body and then covering the whole with the blue glaze.

Several specimens of Persian ware of the same period, acquired through another channel, were given by Sir John F. Ramsden, Bart. These include lusted pieces, amongst them a jug with seated figures and a lion-handled drinking-vessel with horsemen and bands of animals, a “miniature” painted bowl, and another with arabesques in black under a rich dark blue glaze. Sir John Ramsden's gift com-

prises also three terracotta stamps for decorating cakes, and other specimens of local pottery from the neighbourhood of Cairo.

The ancient pottery of Corea, nearly akin to that of China, but with a distinct character of its own, was until recent years almost unknown in Europe, and consequently but few specimens found their way into the national collections. The Museum is fortunate in having secured, by the generous gift of Mr. Aubrey Le Blond, a representative series, probably the most important in Europe, formed during a visit to Corea in 1913, of nearly 150 pieces found in tombs in that country.

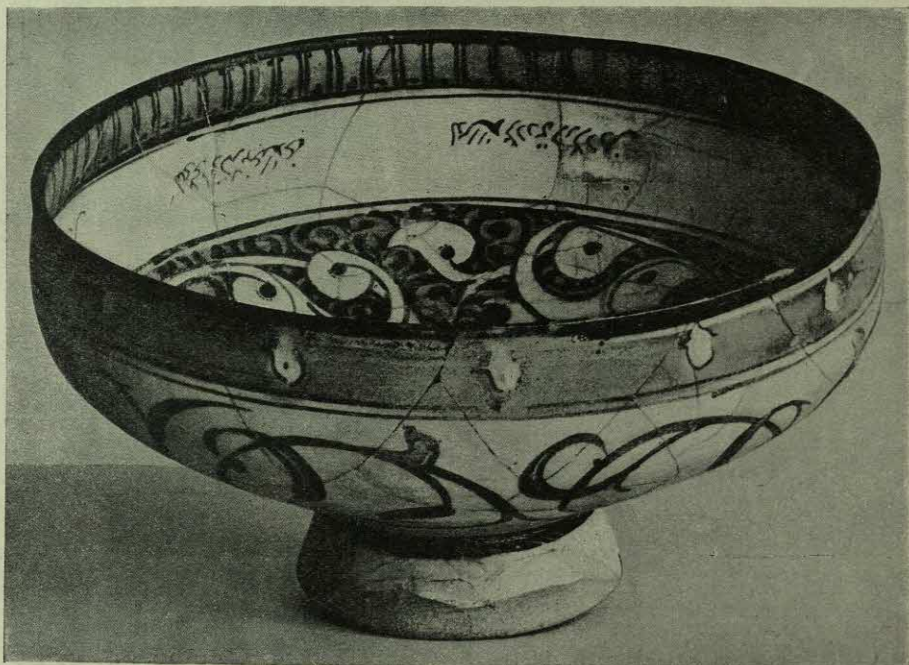


FIG. 6.

The collection had been exhibited on loan at the Museum since 1914, and is the subject of a short monograph and catalogue.* It is therefore unnecessary to give here more than a brief summary of its scope.

The earliest in date of the pieces are three of ash-grey earthenware, with or without impressed designs, made in Corea during the Silla Dynasty (57-918). The majority of the collection consists, however, of porcelain of the Kōrai Dynasty (924-1392), celadon-

* Catalogue of the Le Blond Collection of Korean Pottery by Bernard Rackham.

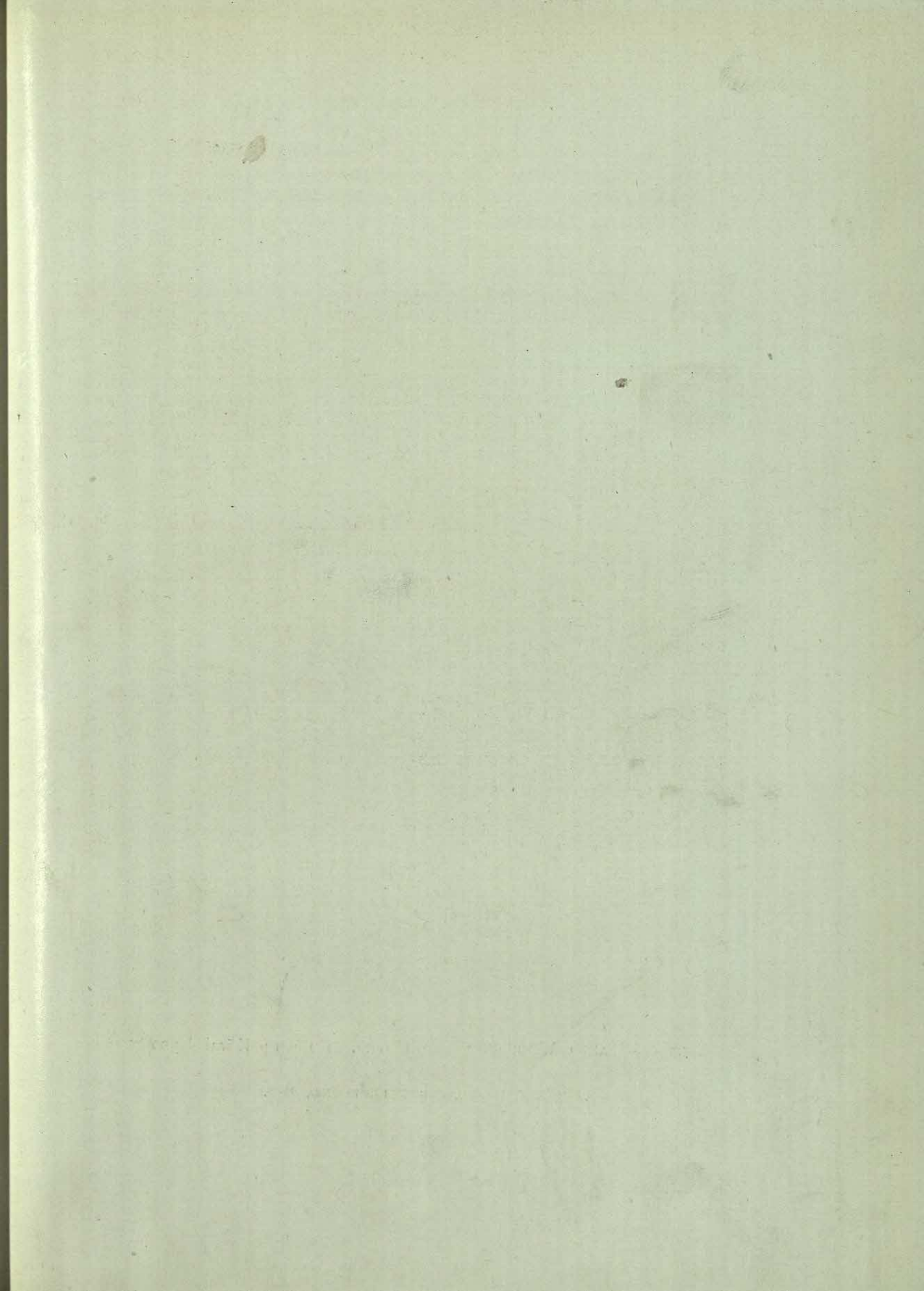
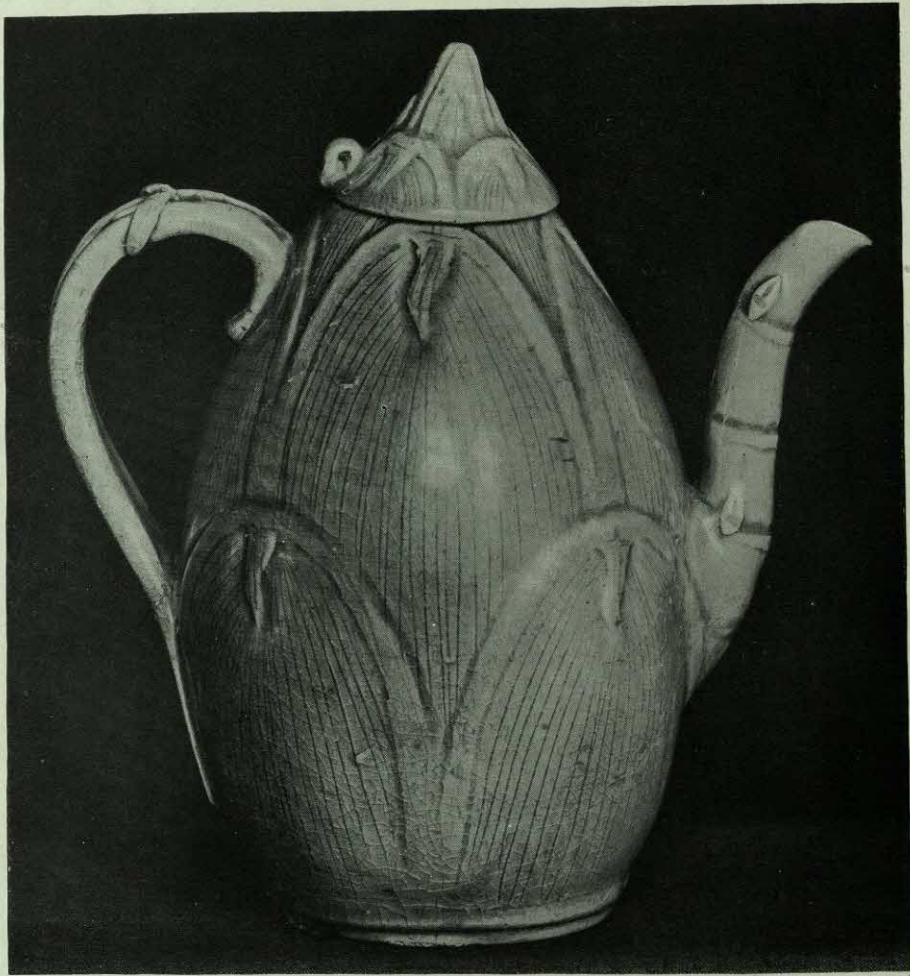


PLATE 3.



CELADON-GLAZED WINE POT AND COVER. Korean ; Kōrai Dynasty
(924-1392).

PRESENTED BY AUBREY LE BLOND, ESQ.

glazed and with decoration either incised, moulded in relief, painted under the glaze in brownish slip (*yegōrai*) or inlaid in dark green and white (*mishima*). To the same period belong a number of vessels of bluish-glazed porcelain, several of which are of miniature size and were probably intended as toys. Besides these groups, which are all of local manufacture, there are four specimens of obviously Chinese origin, representing Sung Dynasty (960-1279) work of the Tz'ü-chou and *temmoku* types, as well as a number of pieces which may have been made either in China or in Korea. The latter fall into two classes, which closely approximate to the Chinese Ting and *temmoku* types,

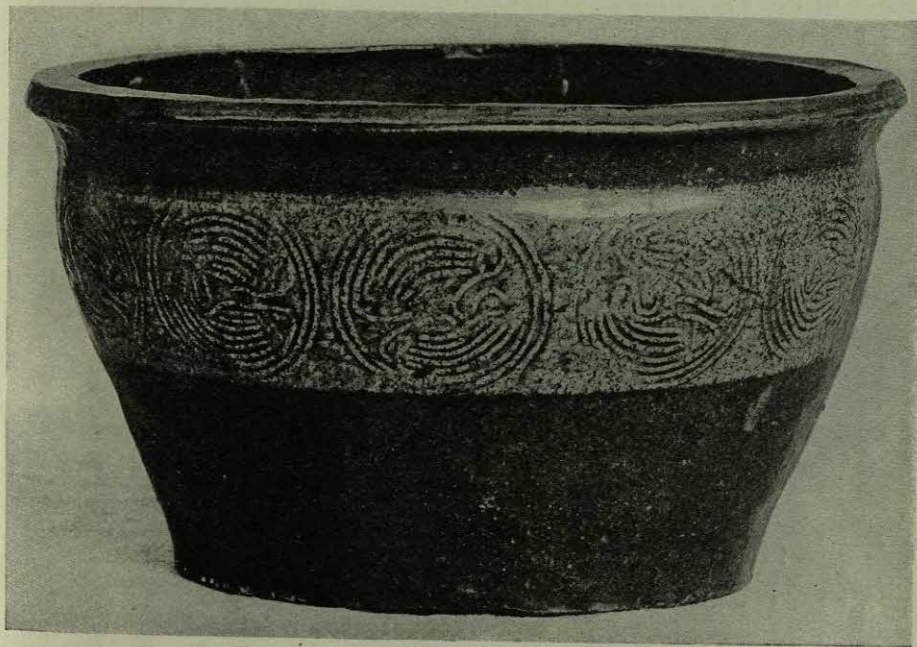


FIG. 7.

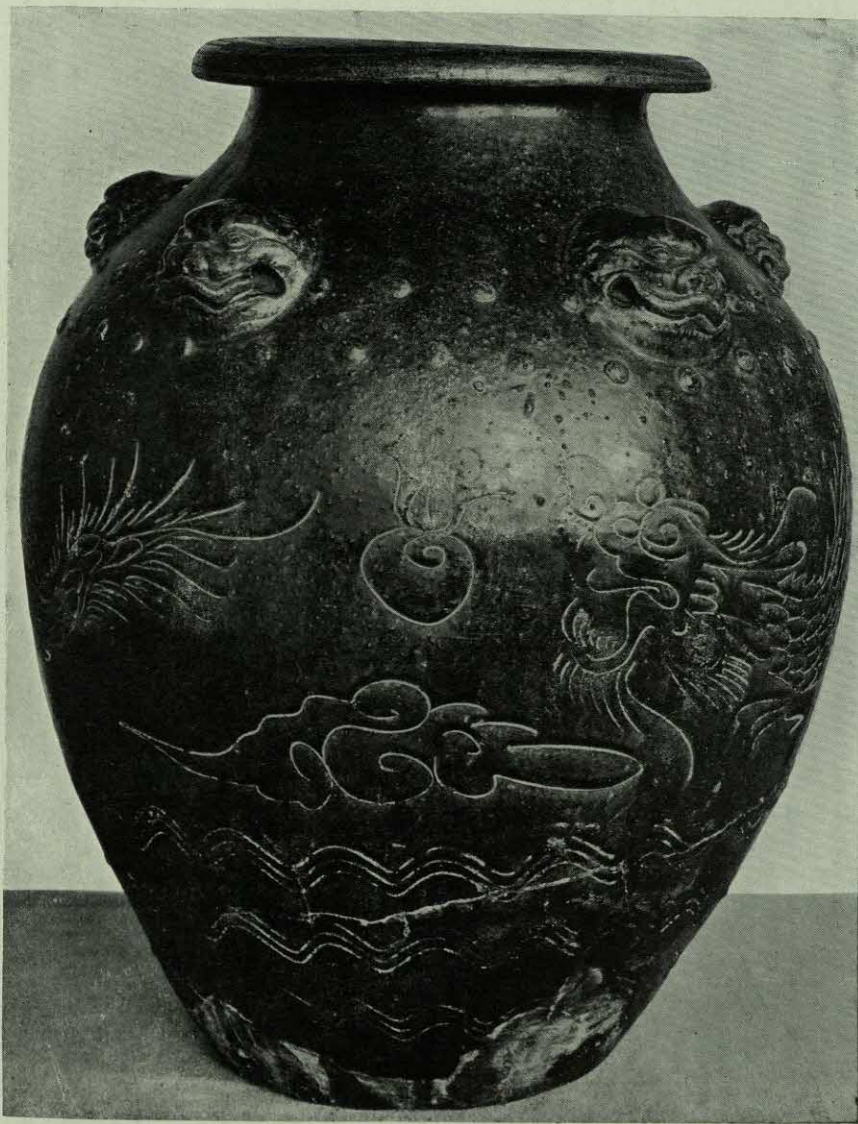
the dates of their manufacture ranging from the 7th to the 12th century. There remain three specimens of celadon-glazed porcelain, which show signs of being Northern Chinese work of the Sung Dynasty. Apart from their documentary interest, the wine-pots, bowls and pigment-boxes of which Mr. Le Blond's gift is mainly composed possess a very real aesthetic value, combining as they do a noble austerity of form with fine appreciation of the true qualities of ceramic technique. Two pieces are reproduced on PLATE 3 and FIG. 13 on p. 21.

Another piece of pottery from Corea was presented by Mr. Ernest S. Marsh. It is a flat-bottomed basin, with slanting sides, of hard red ware decorated on the outside with a row of flying cranes finely conventionalised in medallion form, in relief on a broad band of white slip, the whole being finally covered with brownish-yellow glaze (FIG. 7). The date of the basin can only be conjectured, but is probably contemporary with the Chinese Ming dynasty (1368-1643).

The Museum collection of Chinese porcelain of the Ming period was greatly strengthened by a gift from Mr. Sydney Vacher of twenty examples of the blue and white class, for the most part bowls and dishes of the type made for export during the reign of Wan Li (1573-1619) and the next following period. Many of the pieces are decorated with compositions of gazelles or waterfowl in landscapes, rendered with a free draughtsmanship which gives great charm of effect even where the treatment follows conventional lines. A beautiful and unusual motive amongst them is that of a pair of gazelles in a thicket of leafy shoots reserved against a blue ground. Mr. Vacher's gift comprises, in addition to blue and white porcelain, a K'ang Hsi *famille verte* plate, a dish with gay flower pattern in blue, red and green from the Delft factory at the sign of the "Peacock," and a dish of Candiana maiolica, characteristically painted with carnations and tulips in imitation of Turkish earthenware.

A very different type of Chinese pottery of the Ming period, hitherto without a representative in the Museum, is exemplified by two large stoneware jars presented by the Hon. Francis Egerton. Their shape is oviform, with narrow mouth and out-turned rounded lip; they are covered with a rich brown glaze, in one case more glossy than in the other (PLATE 4). Both are decorated with dragons and pearls above wavy lines sharply and boldly incised in the clay after the application of the glaze but before firing; lion's masks stuck on in a row as bosses round the shoulder have holes pierced through their mouths for the passage of a cord, by means of which the jar could be slung from a pole for carrying. The jars may be attributed to the potteries of the province of Kuangtung, perhaps Yang-kiang. Others of the same kind appear to be found in some numbers in the Philippine Islands, where they are believed by the natives to be endowed with magical properties and are consequently held in high esteem, changing hands as the price of a bride, or as trophies of victory in intertribal warfare.* Such jars are also found in Borneo and are there known as

* See Fay-Cooper Cole, *Chinese Pottery in the Philippines*. (Field Museum, Chicago, 1912), *passim*.



STONEWARE JAR, with brown glaze. Chinese (Kuangtung) ; probably
fifteenth century.

PRESENTED BY THE HON. FRANCIS EGERTON.

rangkang, perhaps a corruption of the Chinese *lung-kang* ("dragon jar"). Coarse in material and rough and ready in their fashioning, they nevertheless finely exemplify true pottery technique in form and decoration. As regards their date, it seems probable that they may have been made as long ago as the 15th century. American scholars even suggest the end of the Sung dynasty as possibly their period of origin.*

A fine vase of colour-glazed Ming dynasty porcelain was presented by Mrs. Fox. It is covered with a rich aubergine purple glaze broken up by patches of greenish turquoise-blue derived from copper, giving splendid harmony of colour. Mrs. Fox also gave a gourd-shaped vase which finely exemplifies the "tea-dust" brown glaze of the period of Ch'ien Lung (1736-1795).

Other gifts of Far Eastern pottery were received from Lady Bergne (a small bowl of the reign of Wan Li and other specimens of Chinese "blue and white"), and Mr. Percival V. David (a bowl of late Ming "four-colour" porcelain and two Arita porcelain blue and white tankards with German silver-gilt covers).

A large donation of porcelain and pottery from Mr. R. Clarke Edwards was made up chiefly of Chinese porcelain. Amongst numerous specimens of "blue and white" included in it the majority are representatives, of fine quality, of the charming wares made for export to Holland, such as covered porringers with stands, bowls with slanting out-turned flange, and slender bottles with rings in biscuit hanging from monster's head handles; they are decorated generally with figures of ladies (the so-called "long Elizas") or amusing pictures of little boys at play, the last a subject popular alike amongst the Chinese and their European customers. The collection also includes good examples of coral-red glazes and a brush-pot with a lake scene in rich *famille verte* enamels.

Together with these Chinese objects Mr. Clarke Edwards gave also a number of European origin. The rarest amongst these is perhaps a figure of Hercules, a good example of the porcelain made at the little Thuringian factory of Kloster Veilsdorf. Other items of special interest are part of a tea-service of Meissen porcelain, moulded with reeding and painted with the semi-naturalistic flowers known (in order to distinguish them from those of Oriental character) as *deutsche Blumen*, and two cups and saucers from the same factory of earlier date; one of these, with a somewhat barbarous stag-shooting scene in

* *Op cit.*, p. 25.

red monochrome, is probably an example of the so-called *Hausmalerei*, executed by "*Chambrelans*," or painters who decorated in their own workrooms at Dresden and elsewhere porcelain received "in the white" from the Royal Saxon factory. The paintings presented by Mr. Clarke Edwards are noted on p. 38 below.

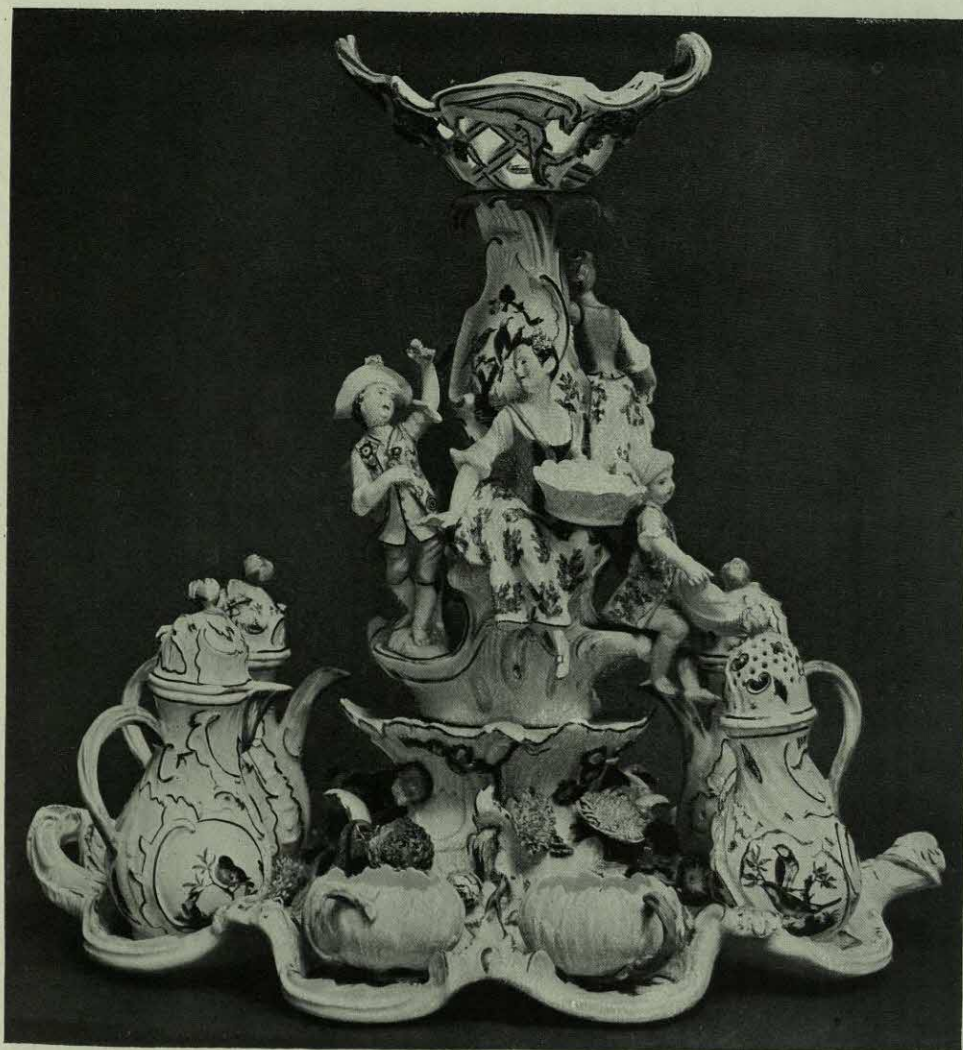
Decoration of the same period in red monochrome, executed actually at the Meissen factory, is well illustrated by the pieces of a tea and coffee service presented by Mr. Frederick L. Lucas. These are decorated with gilt lacework borders enclosing or surmounting river scenes in red, of the type with shipping, wharves, beacon-towers and foreground figures more often rendered in polychrome. They date from the third decade of the 18th century.

An important work in Meissen porcelain of slightly later date was purchased for the Museum by Sir Otto Beit, K.C.M.G., at the sale at Messrs. Christie's for the benefit of the British Red Cross, to which it was contributed by Mrs. Leopold de Rothschild. This is a large table centrepiece ("*plat de menage*"),* modelled about 1745 by Johann Joachim Kaendler or one of his assistants. It consists of a tray of rococo form with a pillar in the middle supporting a basket for lemons, and round about it, sockets to hold cruets for oil, vinegar, mustard and sugar, and four salt-cellars in the shape of large flowers. On brackets round the pillar are set figures of children. The whole well exemplifies the combination of useful and ornamental purposes which governed the design of porcelain for the table in the middle of the 18th century, when the German courts vied with one another in the splendour of their *Schauessen* on State occasions (PLATE 5).

A specimen of Meissen porcelain of the earliest period, made during the lifetime of Johann Friedrich Böttger, the founder of the factory (d. 1719), was presented by the Rev. George A. Schneider. It is a tea-cup and saucer, of plain white porcelain, with decoration of rosebuds and leaves modelled in the round and stuck on to the surface; as usual with the productions of this early period, it is without a mark of any kind.

A German faience factory hitherto unrepresented in the Museum is that of Kellinghusen, in Holstein, in existence about the beginning of the 19th century, where an attractive decoration was practised of flowers formally painted in broad feathery strokes of brick-red, dull blue, olive-green and bright yellow. The Museum has now acquired two characteristic plates through the generosity of Mr. James Hampton.

* Fully discussed in the Burlington Magazine, 1918; Vol. XXXIII., p. 26.



PORCELAIN CENTREPIECE. modelled by J. J. Kaendler. German (Meissen);
about 1745.

PRESENTED BY SIR OTTO BEIT, K.C.M.G.

No earlier date has hitherto been recorded on tin-enamelled earthenware of indisputable English origin than that on a jug given to the Museum by Mr. Samuel T. Dutton, to whose ancestors it is known to have belonged for several generations. The jug is similar in form to that in the Museum, No. 3839-1901, bearing the name and date "WILLIAM . AND . ELIZABETH . BVRGES : 24TH AVGVST : 1631." The body has a speckling of manganese-purple produced by sprinkling the white enamel with pigment from the painter's brush; round the neck is painted in blue the inscription "1628 ELIZABETH BROCKLEHVRST." The piece may almost certainly be regarded as of Lambeth make, and is of importance not only for its date, but also as a clue to the English origin of other pieces similarly decorated, some of which have contemporary silver mounting* (FIG. 8).

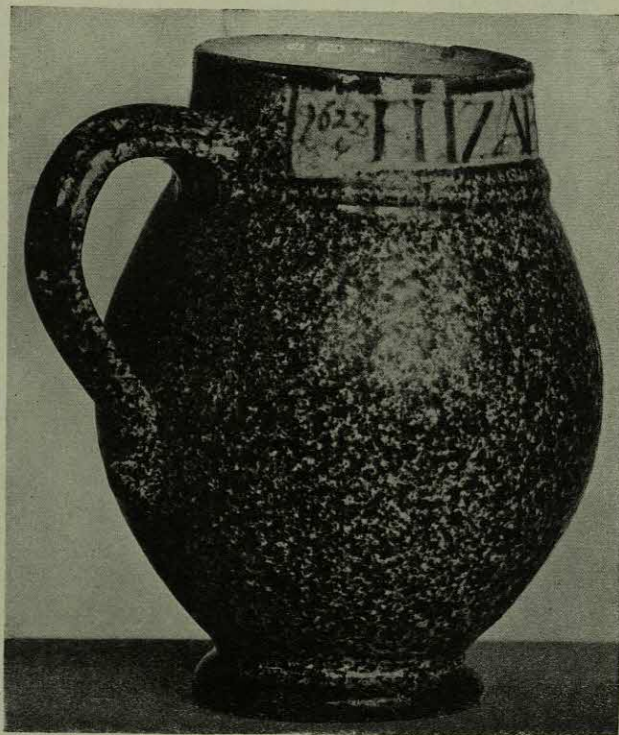


FIG. 8.

Another valuable documentary piece of English pottery, presented by Dr. E. J. Sidebotham, is a "pitcher block" from Staffordshire, itself in salt-glazed stoneware, used for casting the bodies of salt-glazed ware tea-pots. It bears in relief on either side figures of a King and Queen with an altar and cherubs between them, and was doubtless made to commemorate the marriage of George III. and Queen Charlotte in 1761. The block was used for casting a tea-pot in the

* A jug of similar type exhibited at the Burlington Fine Arts Club in 1913 (Catalogue, Pl. XXVI., No. D.22) has on its silver mount (not on the ware itself) a Latin inscription tracing it back to 1618.

Museum (Schreiber Collection No. 972). The making of the mould from which this block was taken has been ascribed* to Aaron Wood.

To the English section also belongs a set of supper-dishes, four of segmental shape made to fit round a middle circular one, complete with their original covers and mahogany tray, the gift of Mr. Lionel L. F. Faudel-Phillips. The dishes are of Worcester porcelain, printed in blue with the "Queen Charlotte" pattern, and have the "scratched B" mark, showing they were made during the partnership of Joseph Flight and Martin Barr (1792-1807).

Lieut.-Colonel Kenneth Dingwall, D.S.O., continued his activities of previous years on behalf of the Museum and obtained for the Department a large number of objects, with a view especially to the accumulation of material of value towards the study of the history of pottery. Lack of space makes it impossible to mention here more than a few of his many gifts.

In the English section Colonel Dingwall secured for the Museum an important documentary piece of early New Hall porcelain, a tea-pot of a shape based on an original in silver, with decoration in dark underglaze blue and gold. It is incised underneath before glazing with the words "Ralph Clowes New Hall fecit." The name of this potter does not occur in literary records, but he was doubtless a relative of the William Clowes who was one of the directors of the New Hall factory at Shelton when it was founded, about 1782. Another interesting specimen of Staffordshire porcelain given by Colonel Dingwall is a plain white tea-pot in the form of a melon with stalks and leaves, an early example from the Longton Hall factory. Other unusual pieces from the same donor are a leaf-shaped dish of "blue and white," attributable to one of the Liverpool factories, and three Pinxton specimens with landscapes in panels on a canary-yellow ground.

In the Continental section Colonel Dingwall's gifts include a cleverly-modelled figure of a vagrant in Niderviller biscuit porcelain, an early handleless coffee-cup and saucer painted with *chinoiserie*s, and a soup-tureen, made at Vienna, and a figure of a squatting Chinaman with smiling face, doubtless intended for Pu-tai Ho-shang, the god of Contentment; the last-named is shown by its yellowish glaze and broad solid modelling, devoid of enamel decoration, to be one of the rare figures made early in the 18th century at St. Cloud, near Paris (FIG. 9). Clever modelling of a very different order is exhibited by a stoneware bottle with yellowish glaze, in the shape of a man wearing the

* Frank Falkner, *The Wood Family of Burslem*, 1912, p. 24 and pl. XXV.

wide-brimmed hat and puff-sleeved tunic of the middle of the 16th century, an interesting example of the anthropomorphic vessels made at the end of the Gothic period in the potteries of Siegburg, near Cologne.

By what proved to be his last benefaction to the Department before his death, Mr. Charles Bartholomew Farmer presented an interesting "trial-piece" in blue "jasper dip" ware, made by Josiah Wedgwood—a medallion of boys hunting, on the back of which are scratched the words "once dip."

These refer to the process by which, in substitution for medallions of jasper ware coloured all through their substance, the surface only was coated with a "dip" of colour, the body being of white jasper. Mr. Farmer's gift included also, amongst other articles, a pair of humorous stone-ware figures of naked urchins playing, one a concertina, the other a violin, made by George Tinworth (d. 1913), the modeller who



FIG. 9.

worked during a long period for Messrs. Doulton, at Lambeth. Lastly may be named an addition to many previous gifts of glass from Mr. Farmer of several wine-glasses of good quality, including two with flowers engraved on the bowl.

Mrs. Kate Bentley further enriched the Museum collection of Leeds ware, in the development of which she had already shown her interest, by gifts, amongst other specimens, of figures of "Hope" and

"Charity," showing differences of colouring from the somewhat similar figures made about the same time in Staffordshire.

Specimens of English pottery and porcelain were also presented by Mr. J. R. Ayris, Mr. Edmund F. Broderip, Mrs. A. Willoughby Hodgson, Mr. F. A. Lart, Mrs. G. H. Radford, Mr. Arthur Myers Smith, Miss J. Straight, and Mr. Stephen Winkworth.

The collection of modern pottery received additions from Mr.



FIG. 10.

A. R. B. Parnell (an earthenware figure of a shepherdess made by Miss Gwendolen M. Parnell, of Chelsea), Messrs. Josiah Wedgwood and Sons (medallions from old moulds with portraits of the Princess Charlotte Augusta, afterwards Queen of Würtemberg, and Lady Pole) and Messrs. A. J. Wilkinson, Limited (a vase of "oriflamme" were made in their works at Burslem). Other examples received of modern work were a fine lusted vase made by Clément Massier, at Golfe Juan, France, from Mr. Stephen Winkworth, an earthenware plate painted by Hippolyte Pinart

in Paris, given by Mr. Edward Hart, and a vase of Swedish porcelain with crystalline glaze, the gift of Colonel Dingwall, made at the Rörstrand factory near Stockholm.

A panel of stained glass given to the Museum through the National Art-Collections Fund by Mr. Ernest L. Franklin, is a very

interesting illustration of the varied artistic activity of the Pre-Raphaelite Brotherhood. It was made by the firm of Morris, Faulkner and Co., apparently about 1862, for the house at Marlow from which it was lately removed. The design (FIG. 10), symbolical of Music, is based on one of a series of paintings, on a cabinet shown in the London International Exhibition of 1862, depicting incidents in the "Honeymoon of King René of Anjou." The paintings were the work of various friends of William Morris, this particular one being by Dante Gabriel Rossetti. Though not free from defects of technique, the glass panel is a proof of the artist's earnestness in endeavouring to break free from the hampering principles imposed by the early advocates of the "Gothic Revival."

Another gift of stained glass was that of a large collection of fragments dating from the 14th century, for the most part, unfortunately, much decomposed, found in the excavations lately carried out on the site of Lesnes Abbey, Kent. They were presented by the Woolwich Antiquarian Society.

The Department also received gifts from Sir William Lawrence, Bart. (a Zurich porcelain cup and saucer and a pair of plaques by M. L. Solon, made by that artist in Paris before he migrated to England), Captain Francis Buckley (specimens of glass), Mr. J. D. Crace (mosaic tilework from Tlemcen, Algeria), Mr. A. R. Guest (an earthenware lamp found at Fostât, Cairo), Major R. H. Raymond Smythies (a porcelain saucer made by Gardner of Moscow), and Mr. Louis C. G. Clarke (Kuangtung stoneware figure of a cat).

(2) BEQUESTS.

AN addition of first-rate importance was made to the collection of stained glass with the help of the funds of the Murray Bequest. The Museum was thereby enabled to purchase eleven panels forming part of a series, of Flemish late Gothic glass of the finest quality. They were, until 1910, in a house at Kilburn, known as Kilburn Grange, having found their way to this country, probably, towards the close of the 18th century, when large quantities of stained glass were brought from Belgium by English connoisseurs for the decoration of their private houses.

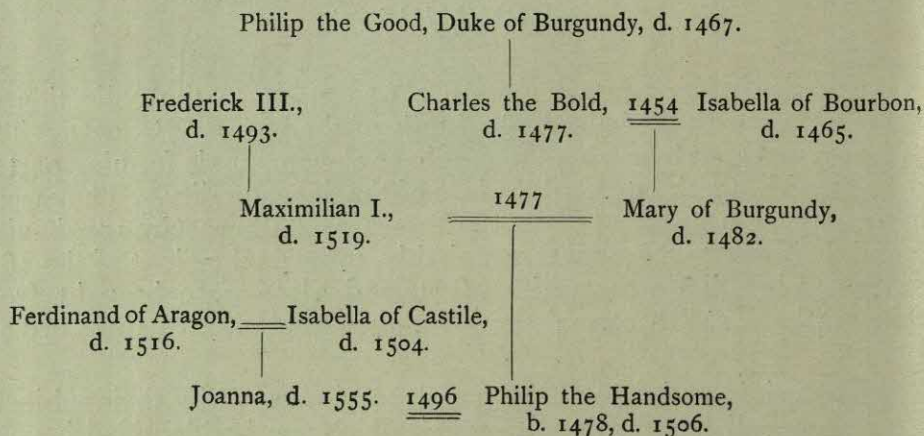
The origin and date of the panels are indicated by their subjects. Four show full length portrait figures which can be identified beyond

doubt as Maximilian, Duke of Austria—afterwards Emperor (PLATE 6); his wife, Mary of Burgundy, who died in 1482 (PLATE 6); their son, Philip the Handsome, and Joanna of Aragon whom Philip married in 1496. It has been suggested* that the glass dates from slightly before the time of this marriage, on the ground that the pink which Philip is represented as holding is a symbol of betrothal, while the unconfined hair of Joanna betokens that she is not yet a matron. Although Maximilian became Emperor in 1493, he is here shown as Duke of Austria, the title which he bore during his wife's lifetime, wearing the ducal cap and armour with over it a splendidly emblazoned surcoat.

The remaining six panels bear each a shield of arms, upheld in two cases by an angel. Of these latter one has the legend YZABEAV . DE . BOVRBO . COSE . DE . CHAROLOIS, showing that it refers to Isabella, mother of Mary of Burgundy, who died before her husband, the Comte de Charolais, had succeeded (as Charles the Bold) to the duchy of Burgundy; the second is charged with the arms of Mary herself. The four other shields display the arms respectively of (1) the dukes of Burgundy, ensigned by a helmet inscribed with the device of Maximilian, HALT MAS ("Keep within compass"); (2) Maximilian as Duke of Austria; (3) Philip the Handsome as Duke of Brabant, Count of Flanders, etc. (after 1494); and (4) Philip with his wife Joanna of Aragon (FIG. 11).† It is to be noted that in several instances

* Burlington Magazine, Vol. XIX., p. 189.

† NOTE.—The relationship of these various persons will best be understood by reference to the following genealogical tree:—





MARY OF BURGUNDY AND THE EMPEROR MAXIMILIAN, with arms of the Royal Houses of Austria and Burgundy: panels of stained glass. Flemish; fifteenth century.

MURRAY BEQUEST.

impalements have been reversed and the heraldry is in other respects inexact. It may be observed that the collar of the Golden Fleece figures repeatedly in the panels; the sovereignty of this order, founded in 1430 by Philip the Good, Duke of Burgundy, was held by Maximilian after his marriage in 1477 with Mary, heiress of Burgundy and the Netherlands. The evidence of style as to the Flemish origin of the glass is thereby confirmed.

The technical accomplishment of the panels is of the highest order, all the resources of the glass-painter's craft, as then known, being brought into service. In the treatment of the heraldry in particular the greatest dexterity is shown. The leads are arranged with great cleverness and skilful use is made of abrasion of "flushed" ruby glass and needlepoint work to render the very complex charges of the shields. The effect of the panels as a whole is a harmony of luminous colour worthy to be compared with the colour mosaics of the 13th century, the golden age of the art.

It should be mentioned that some of the panels show restorations, particularly the figure-subjects, in which the architectural canopies above the heads are of modern work. The eleventh of the series is later in date and largely restored. It depicts an Emperor standing fully armed under a canopy of early renaissance style. He holds the orb and a sword and bears the imperial eagle blazoned on his breastplate. The head has been restored to represent Maximilian after his accession in 1493.

Recourse was had to the funds of the Bryan Bequest for the purchase of three important specimens of Near Eastern pottery, all



FIG. 11.

formerly in the collection of the late Henry Wallis, who has discussed them in various places in his published work.* The most notable of the three is a pear-shaped vase of earthenware, painted in dark blue under a greenish glaze with a floral design, the inside and the hollow of the foot being covered with turquoise-blue glaze (PLATE 7). This vase was originally acquired in Sicily and was doubtless an item of the large mediæval export trade from the East which so powerfully affected the painters of early Italian maiolica. The decoration closely resembles the patterns of the 14th century tiles from the Great Mosque at

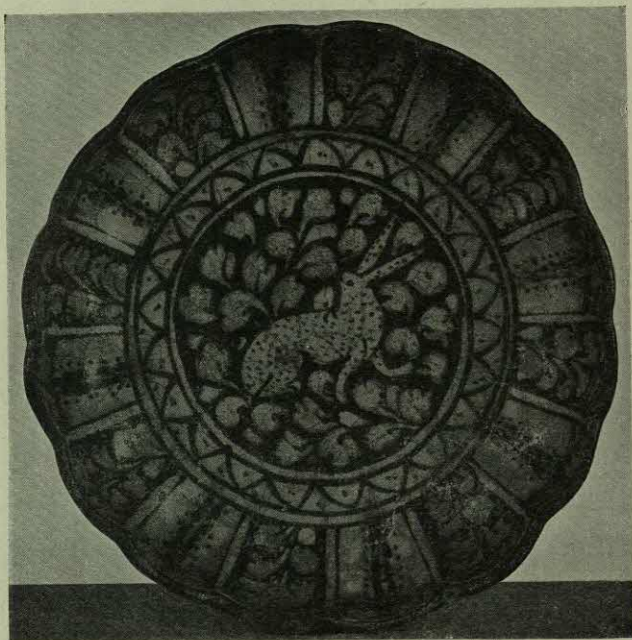
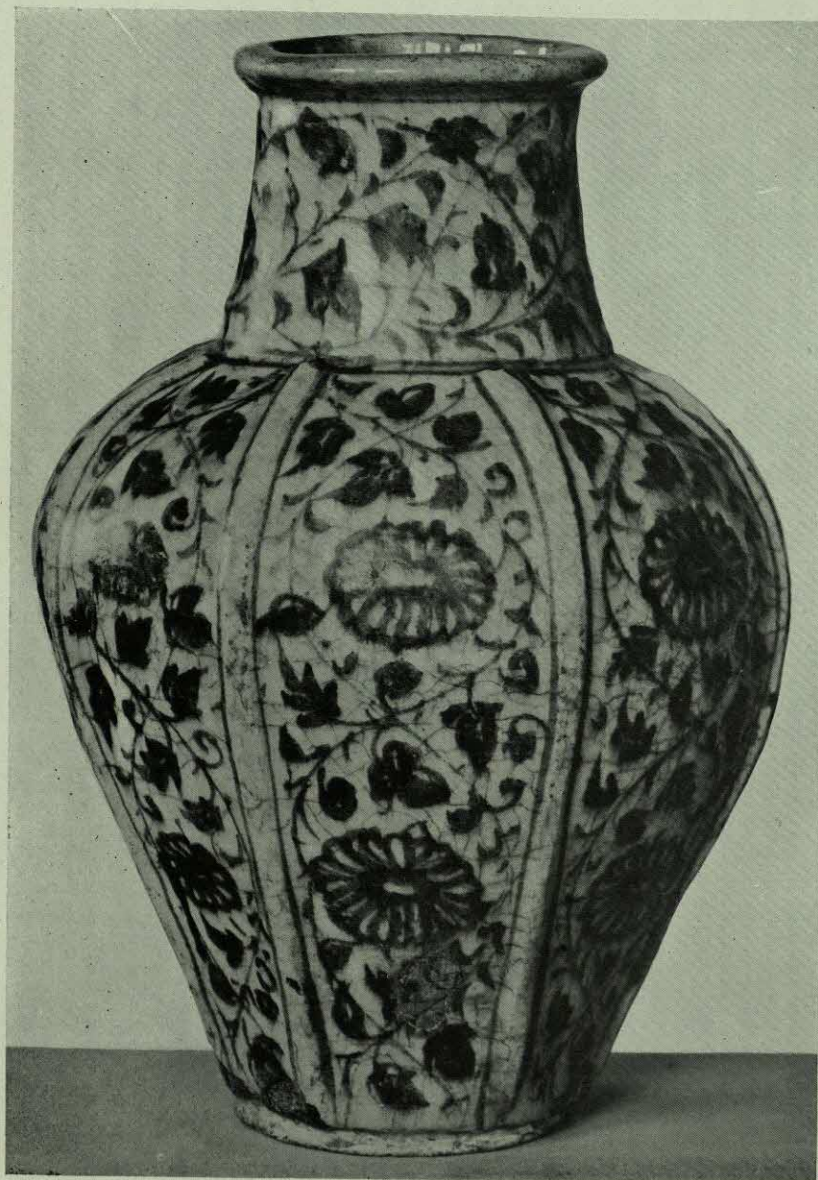


FIG. 12.

only unbroken vase of the kind that has hitherto come to light. The second object acquired for the Museum is an earthenware dish, painted in blue and black with a design of arabesques in geometrical compartments; this also appears to be Syrian work of the 14th century. The third of the series is a dish dug up in Persia in 1886 and painted with a hare and foliage, an exquisite harmony in

Damascus, many specimens of which are exhibited in Room 133 of the Museum, and there seems little doubt that this vase was made in Syria, if not actually at Damascus, during the same century. It is a striking attempt to imitate in earthenware the Chinese "blue and white" porcelain of the early years of the Ming dynasty. Many fragments of this imitative ware have been found at Fostât and elsewhere, but this is believed to be the

* See Henry Wallis, *The Oriental influence on the ceramic art of the Italian renaissance*, 1900, pp. XIV., XVIII., Figs. 20 and 12, and *Notes on some examples of early Persian pottery*, 1887.



EARTHENWARE VASE, painted in dark blue under a greenish glaze.
Syrian ; fourteenth century.

BRYAN BEQUEST.

deep blue and turquoise outlined in greenish-black (FIG. 12). This would seem to be of Persian origin and made in the 13th century.

A collection of English glass of the 18th and 19th centuries was accepted from the bequest of the late Mrs. Margaret A. Barlow. It is made up chiefly of wine and ale glasses, showing the various changes of form from the knopped and shouldered baluster stems of the first half of the 18th century through the straight stems with enclosed air twist or *latticinio* threads, to the cut facets and short stems combined with relatively deep bowls which came into vogue as the 19th century was approached. Unusual pieces included in the bequest are a "firing glass" with nearly solid bowl, a feeding bowl with two handles and curved spout, a candlestick and a toddy-lifter, used for carrying punch or other beverages from the bowl in which they were set on the table to the glass of the drinker.

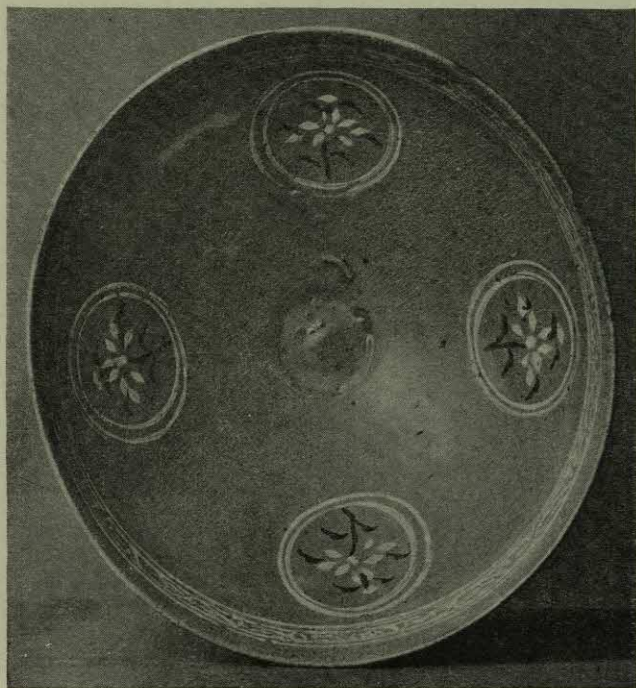


FIG. 13.

III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

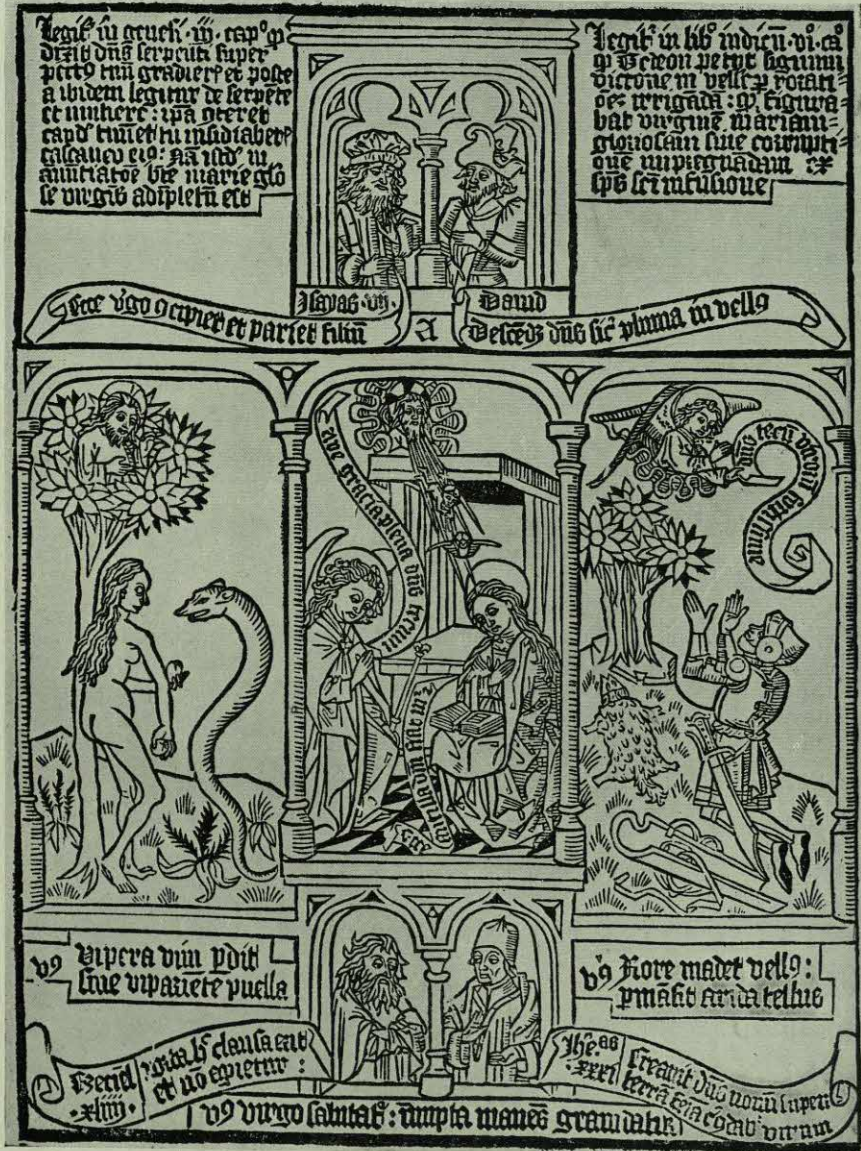
DURING the last year of the war, the Department of Engraving, Illustration and Design acquired numerous objects through the generosity of donors, as additions to the various classes under which the collections are grouped. One purchase only was made, from the funds of the Murray Bequest—the *Biblia Pauperum* noted below.

HER MAJESTY QUEEN MARY graciously presented to the collections a series of twenty-six studies of Australian flowers by M. C. Scott, and a drawing of Boulogne Harbour by Captain Martin Hardie, one of the Museum officers on service abroad during the war.

ENGRAVING.

A copy of the *Biblia Pauperum*, or Poor Man's Bible, was acquired under the terms of the Captain H. B. Murray Bequest. This copy came from the famous library of Lord Vernon, the eminent Dante scholar. It is one of the Netherlandish group of the *Biblia Pauperum*, complete in forty leaves, and, according to Schreiber's classification, is a copy of the tenth edition. This acquisition secures for the Museum an original example of the most notable of the series of early woodcuts popularly known as Block Books, a class which was represented previously in the collections by reproductions only.

During the first half of the fifteenth century, the printing of single-sheet woodcuts of favourite saints and of a few Biblical subjects became common in certain monasteries in Germany and the Netherlands, possibly in an attempt to satisfy the increasing demands of pilgrims to popular shrines. At first these rude cuts were issued with no text, or with only a written inscription; but attempts at cutting letters on the block, to accompany the illustration, soon followed, and the craftsmen



PAGE FROM THE BIBLIA PAUPERUM, wood engraving. Netherlandish ;
fifteenth century.

MURRAY BEQUEST.

readily became skilled in this new development. These prints were as yet produced by rubbing the back of the paper when laid upon the inked block, in much the same way as the modern wood-engraver takes his proofs. The *Biblia Pauperum*, with the other great examples of Block Book printing issued in the Netherlands—the *Canticum Canticorum*, the *Ars Moriendi* and the *Speculum Humanæ Salvationis*—are the superb culmination of this type of woodcut pictures with text, produced without the printing-press, which, though already invented, was by no means in common use. Thus the importance of the Block Book, both in the history of wood-engraving and the development of book-production, is very great. It represents the highest point reached by the early separate woodcut accompanied by text, as well as the most important aspect of the transitional phase between the illuminated manuscript and the book printed from movable types with woodcut illustrations.

The *Biblia Pauperum* is admirably described by its title. For its illustrations and text summarise many of the striking episodes in the Old and New Testaments, and present them in a manner easily to be understood by the unlearned. Moreover, it placed in a brief form accessible to ordinary people much of the substance of the Bible at a time when manuscript copies of it were beyond the reach of all but a very few rich people or ecclesiastical institutions. Its forty pages, printed on one side only, and originally attached back to back, are each divided into three horizontal compartments, the central compartment being the principal portion of the woodcut. This central compartment, in three vertical sections, contains an event from the New Testament relating to the Life of Christ, flanked to left and right by parallel episodes chiefly from the Old Testament. In each compartment above and below is a double window with the bust of a prophet on either side of a central column. The text of the book, in Gothic lettering, occupies the remaining space. An illustration is given of the first page (PLATE 8), which depicts in the centre the Annunciation, on the left the Serpent tempting Eve, and Gideon and the Sign of the Fleece on the right. Above are representations of Isaiah and David, with quotations from the writings of each on a scroll: *ISAYAS VII. ECCE VIRGO CONCIPIET ET PARIET FILIUM*; and *: DAVID. DESCENDET DOMINUS SICUT PLUVIA IN VELLUS*. Placed similarly below are the prophets Ezekiel and Jeremiah, with inscriptions: *EZECIEL XLIIJ. PORTA HÆC CLAUSA ERIT ET NON APERIETUR*; and *IHERAS XXXI. CREAVIT DOMINUS NOVUM SUPER TERRAM FEMINA CIRCUMDABIT VIRUM*. Text occupies the space to left and right of the prophets in the top compart-



FIG. 14.

ment, and a leonine verse appears on either side of those below. At the foot of the page is the inscription: VIRGO SALUTATUR : INNUPTA MANENS GRAVIDATUR.

Several other additions to the section of engraving include a gift from Mr. E. P. Vacher of fourteen etchings by Sydney Vacher, five of which were already represented in the collections of the Department in different states; and two etchings of Majorca by Joseph Champcommunal, presented by Mr. Wilfred S. Jackson in memory of the artist. To Mr. R. Clarke Edwards, whose valuable gifts of ceramics and water-colours are mentioned elsewhere (pp. 11, 8, 38), the Department is indebted for a coloured aquatint of St. Paul's Cathedral by D. Havell, and of Westminster Abbey by J. Stadler. Three drawings also given by this generous donor are referred to below in the section dealing with Illustration.

Posters, for the most part relating to the war, and including a number issued in America for recruiting purposes, were contributed during the year by Mr. Frank Pick, of the London Underground Railways, who gave also a portfolio of twelve lithographs by A. S. Hartrick entitled "War Work." Mr. E. R. D. Maclagan of the Museum presented eleven French War posters. A set of the series of lithographs by well-known modern artists illustrating "Britain's Efforts and Ideals in the Great War," published by the Ministry of Information, was given by that Department. In the same class come two war cartoons by Will Dyson—"They were promised the earth, and are given potato tickets," and "Ah, if he only were indeed a god and could perform miracles"—which were presented by Mr. A. E. Anderson. Owing to continued restrictions due to the war, very few business posters were issued during the year; but a distinctly successful one was that advertising "The Rough Road," by W. J. Locke, copies of which were presented to the collections by Mr. John Lane.

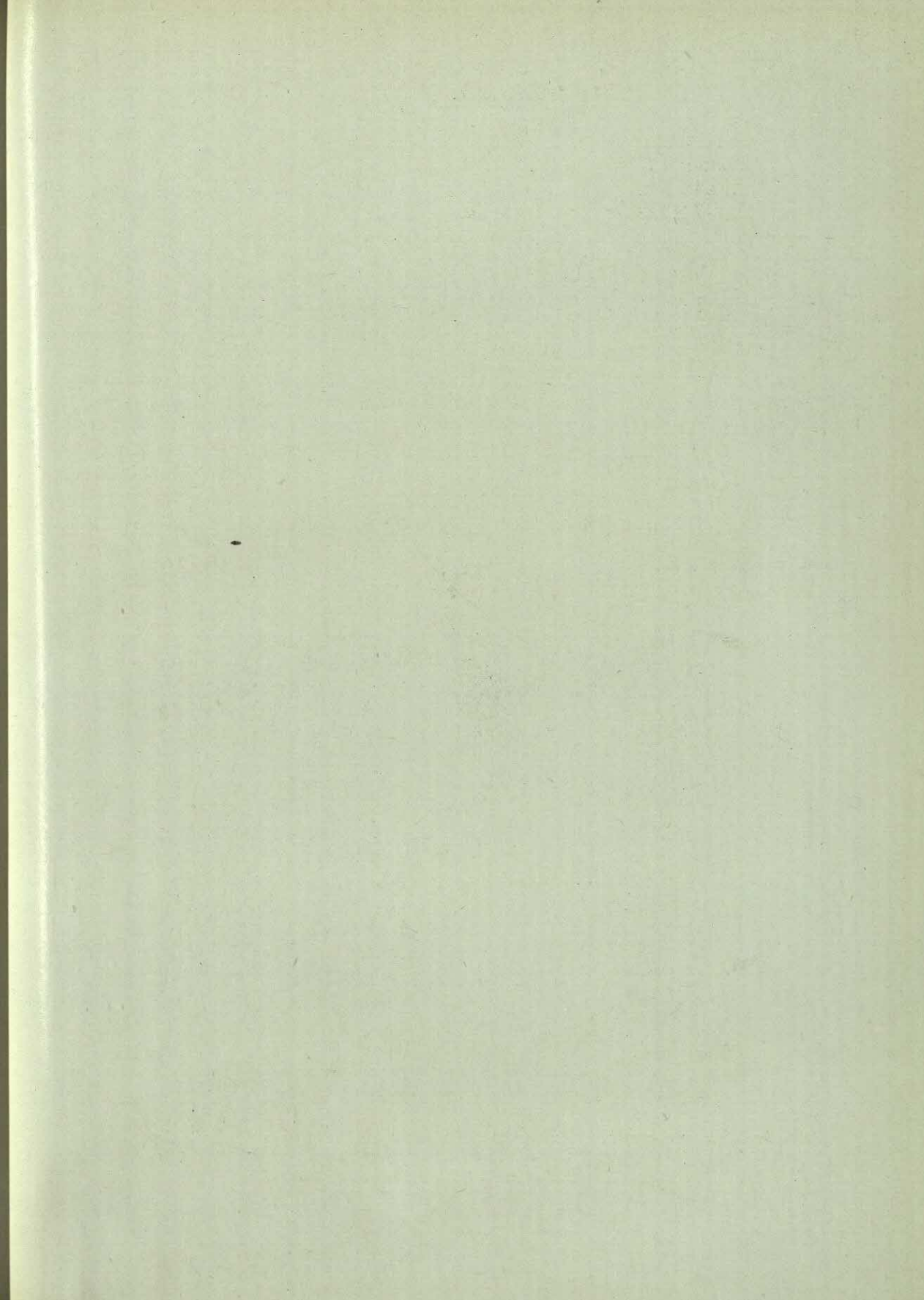
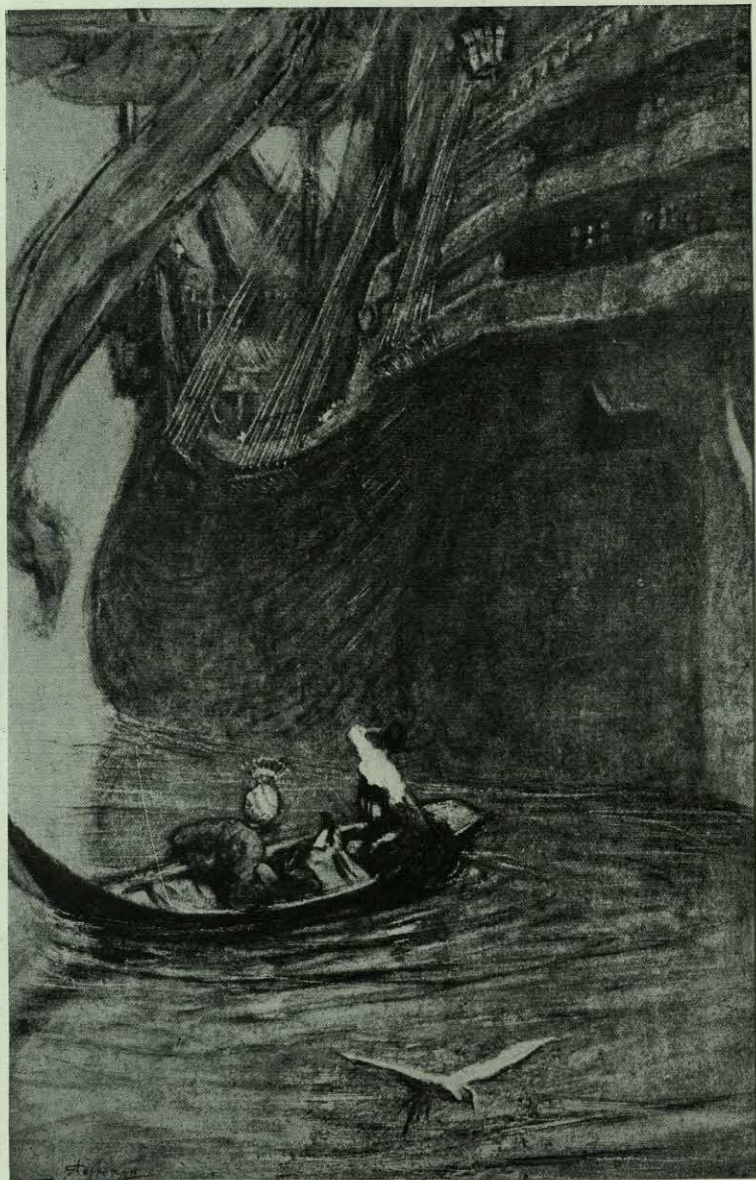


PLATE 9.



WATERCOLOUR DRAWING for illustration of "The King of the Island Mountain." By Claude A. Shepperson, A.R.A.

PRESENTED BY MRS. REGINALD SMITH.

ILLUSTRATION.

IN this section, Mrs. Reginald Smith presented to the Department a collection of wood engravings and miscellaneous drawings for book illustration. The wood engravings include work after Lord Leighton, P.R.A., William Small, George du Maurier, and others. Of the drawings, mention should be made of an interesting little group by Harry Furniss, two drawings to illustrate "Anchor Watch Yarns," by Charles J. Folkard, and four by Claude A. Shepperson, A.R.A., one of which—an illustration in water-colour to "The King of the Island Mountain"—is reproduced on PLATE 9. Two uncut drawings upon wood blocks—one an illustration by Mary E. Edwards, and the other a delicate piece of decoration for an initial letter—were also in this gift. The Clarke Edwards gift contained a charming drawing by Kate Greenaway



FIG. 15.

(Fig. 15), a characteristic piece of work by Hugh Thomson, entitled "The Horseman," and a sketch of Aarburg with the cliffs of Jura seen above, by John Ruskin. Captain H. Reitlinger gave two drawings for illustration to the "Tyburn Chronicle" by Samuel Wale (d. 1786), an artist who was the first professor of perspective at the Royal Academy, and subsequently its Librarian. Mr. Gerald R. Hayes gave drawings for book illustration by his father, the late Frederick William Hayes (1848-1918), with others by H. R. Millar, J. A. Shepherd, and G.

Spenser Pryse. Mr. Harold Wallis, in continuance of his gift in 1917, presented, with other items, a further collection of original drawings for illustrations to works on Persian, Italian, Egyptian, and other ceramic art, by his father, the late Henry Wallis. From Mr. Campbell Dodgson was received a wood engraving after Robert Seymour (1800-1836), the unfortunate artist who was the first illustrator of "Pickwick Papers," but committed suicide when only a few parts of that famous book had been issued. Several examples of modern wood-cutting were given by Mr. W. G. Raffé and M. Ludovic Rodo, two young artists who are members of a small group working in the revival of this form of illustration.

DESIGN (Various Classes).

A number of interesting items in the different groups of the section of Design were added to the collections. Mr. J. D. Crace, who has made valuable gifts to the Department on previous occasions, presented a series of thirty-one original drawings for border decoration, frames, cartouches, and other ornament. They date mostly from the middle of the sixteenth century, and are the work of several hands, probably Netherlandish artists working in England. In FIG. 14 on p. 24 a fragment of a border from this series is reproduced. Mr. E. Peter Jones presented an engraved design for a seventeenth century roundel, of a type similar to some painted examples in the Woodwork Section of this Museum. The roundel or platter was a wooden disc four or five inches in diameter, bearing either a painted or engraved design, and concerning the use of which there is some ambiguity. The general assumption is that, covered perhaps with a napkin, it was used as a dainty form of plate upon which small cakes might be handed to a visitor, the decoration and motto being possibly a subject for conversation and appreciation when the cake had been eaten. It is certain that they served some such domestic purpose, and that the housewife valued her set of half-a-dozen as china now-a-days is valued. The design given by Mr. Jones contains a flower in the centre, and around the margin the motto: "I open to welcome forth the sun . And am shut at his fall . A wyfe of such a propertie . in skill excells you all."

A drawing attributed to Michael Wohlgemuth (1434-1519), and thought to be an original design for a playing card, was given by Captain H. Reitlinger. It is in pen and ink, touched with a wash of green, the subject being an elderly man, seated, with a rod of office in his right hand, and apparently giving instruction to a boy who

stands before him (FIG. 16). To the same donor we are indebted for a gift of seven portrait studies in chalk by Henry Fuseli, R.A. (1741-1825). Among other drawings of the late eighteenth or early nineteenth century added to the collections this year, were a pen and wash sketch of a fisherman by Henry William Bunbury, the caricaturist (1750-1811), signed with the artist's initials, the gift of Mr. A. E. Anderson; sixteen drawings by Dr. Thomas Monro (1759-1833),* and his sons Henry, John and Alexander, which were presented by Mrs. Athelstan Coode, the great-granddaughter of this noted amateur of the early English water-colour school; and a drawing each by Francis Legat, Dr. Thomas Monro and Paul Gauci, the gift of Sir Harry F. Wilson, K.C.M.G. Two designs—one for a monstrance cross (FIG. 17 on p. 28) by an anonymous artist, and the other for the upper part of a monstrance attributed to J. A. Meissonier (1695-1756), were given by Mr. Archibald G. B. Russell, *Rouge-Croix*.



FIG. 16.

Mr. Arthur Myers Smith also added to his generous gifts a further collection of miscellaneous drawings, including a study of a female saint surrounded by cherubs, attributed to Ludovico Carracci (1555-1619); two drawings by Samuel Prout (1783-1852) of cottages and out-buildings at Torbryan, Devonshire; two chalk studies by Emile

* A collection of drawings, chiefly by Dr. Thomas Monro, was exhibited at the Museum in 1917 : catalogue, with biographical introduction, 3d.

Wattier; a drawing of a farmhouse near Clare, Suffolk, by G. Shepherd, and others.

Four pencil sketches by John Frederick Lewis, R.A. (1805-1876)—two views of the Alhambra, a study of a Moorsque capital and a tree study—were presented through Professor W. R. Lethaby, together with a drawing of a vestry window in S. Maria Novella, Florence, showing the original work previous to its restoration.

Subsequent to the armistice, a collection of architectural drawings and other studies by T. B. Vacher, Charles Vacher, George Edmund Street, R.A., and the donor, were given by Mr. Sydney Vacher as an expression of thankfulness for the cessation of hostilities. Among examples of modern work added during the year were a water-colour by Théodore Roussel, entitled "Children Paddling, Brighton" (PLATE 10), the gift of an anonymous donor; and a portrait in red and black chalk of a "Jhat Officer, 2nd Indian Lancers," by William Rothenstein, who generously presented it in recognition of a service rendered to him by a member of the Museum staff. M. Louis Steyaert, a Belgian designer who took up temporary residence in England in the early days of the war, presented four designs for lace work, as an expression of gratitude to the country which had afforded him hospitality.

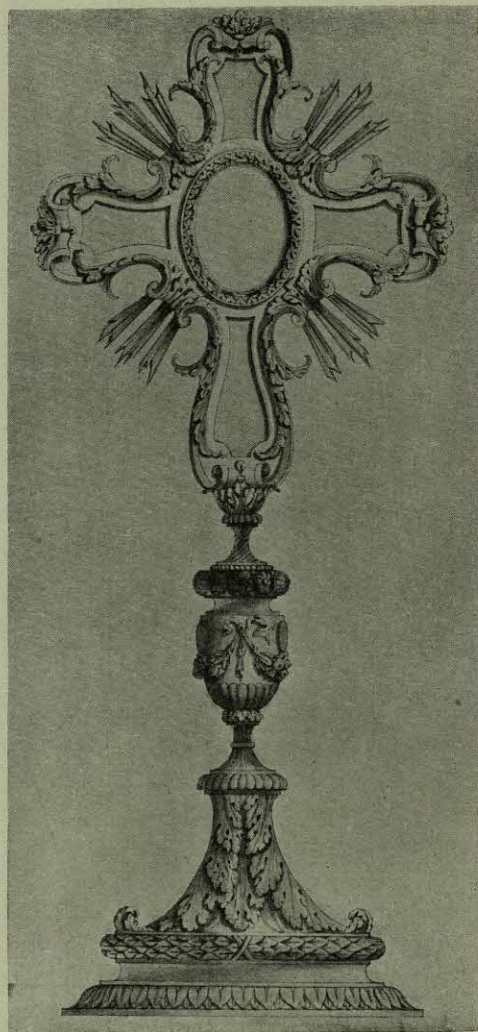
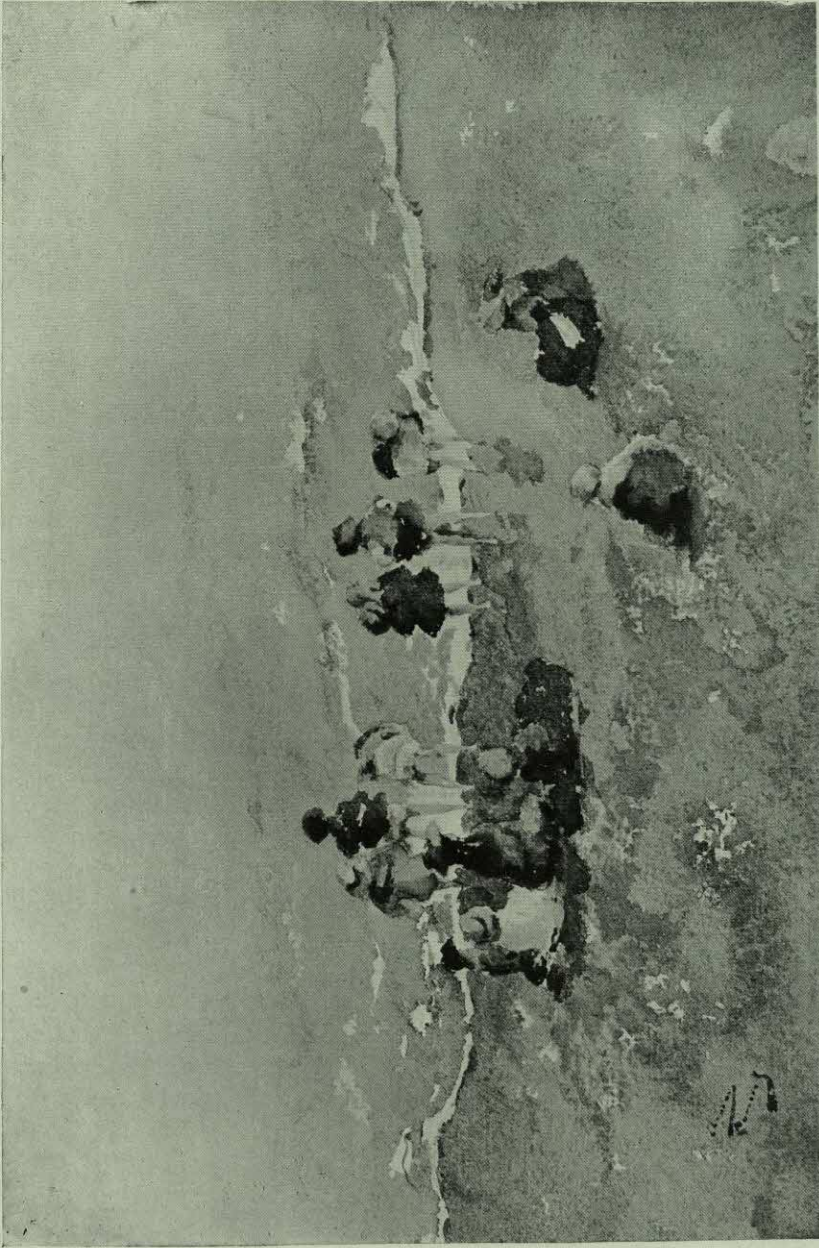


FIG. 17.



CHILDREN PADDLING, BRIGHTON. Watercolour by Théodore Roussel.
PRESENTED ANONYMOUSLY.

Sixteen drawings by the late Gerald C. Horsley, of architecture, architectural details, ceilings, ornament, etc., chiefly in Italy, were presented by the artist's widow. A collection of drawings, sketch-books, prints and photographs, made by the late Richard Phené Spiers, F.R.I.B.A., F.S.A. (1838-1916), was presented to the Museum by Mr. Frank E. Spiers and his co-executors of the estate of the late Walter L. Spiers, A.R.I.B.A., F.S.A., as an addition to the Phené Spiers Collection of Architectural Drawings. Some finished drawings, many sketches, drawings and tracings of architecture and architectural remains in European countries, Egypt, Palestine, and Syria, are included in this collection, together with thirty-five sketch-books of studies made by Phené Spiers on his travels. Arranged under countries and roughly classified, this material formed, in fact, a principal portion of the architect's reference library. In addition to the sketch-books mentioned above, were fifteen containing views of architectural details, etc., by Walter L. Spiers, who outlived his brother only a few months; and two which were identified by their handwriting as the sketch-books of George Ledwell Taylor (1788-1878), recording his visit to Italy and Greece in the years 1816-1818, and containing a note of his discovery of the famous Theban Lion at Chæronea in 1818.

The Museum collection of rubbings of Monumental Brasses, which now contains reproductions of about four-fifths of the figure brasses in England, was supplemented during the year by a gift from Mr. J. S. M. Ward, the author of a small standard book on the subject. He placed his own collection of rubbings at the disposal of the Museum, from which no less than three hundred and seventy-five, unrepresented in the Museum collections, were selected as permanent additions. As it is a purpose of the Department to make this section as complete as possible, such generous offers, allowing entire freedom of selection to the Museum, are gladly welcomed. Subsequent to the opening of an Exhibition of Rubbings of Brasses in Room 135, during the autumn, Mr. Mill Stephenson presented an interesting group of rubbings and impressions of brasses and fragments of brasses which were wanted for the collections.

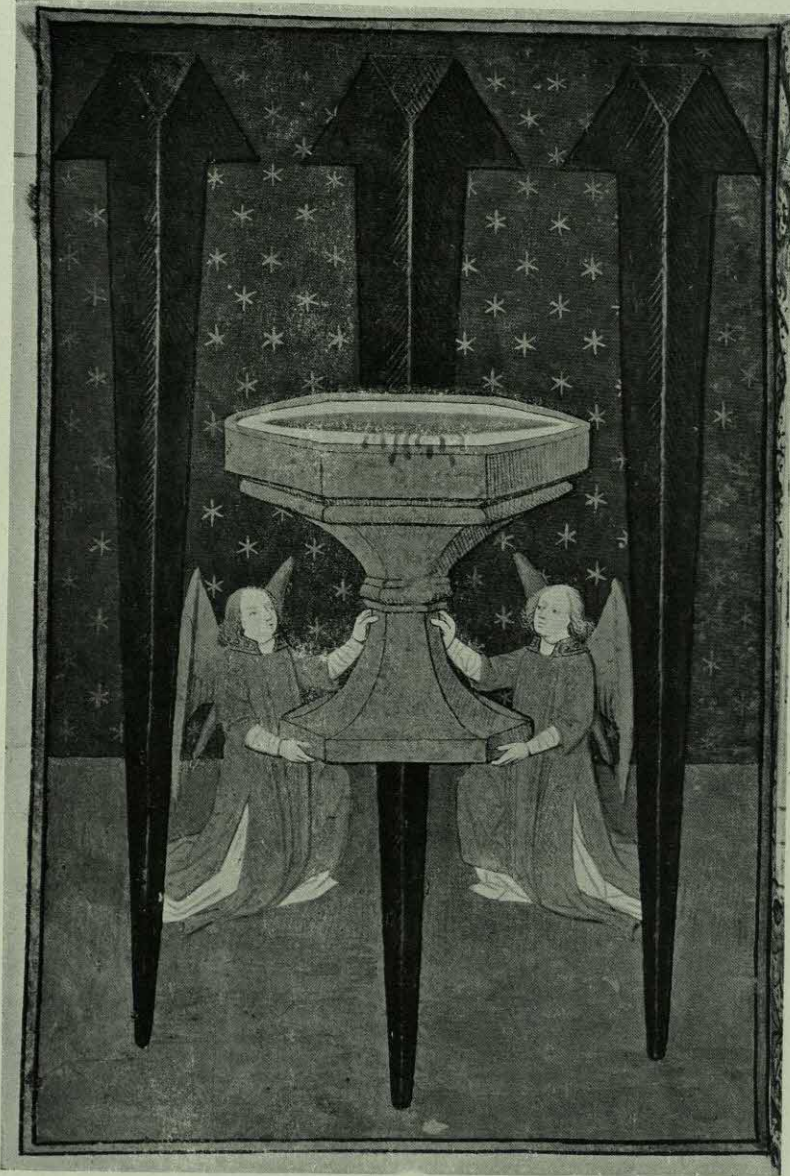
IV.—LIBRARY.

THE Review of the Library acquisitions for 1918 embraces, as in previous years, books of all periods received by gift. Important acquisitions by purchase of older works are also included; information regarding modern works purchased will be found in the Annual Report.

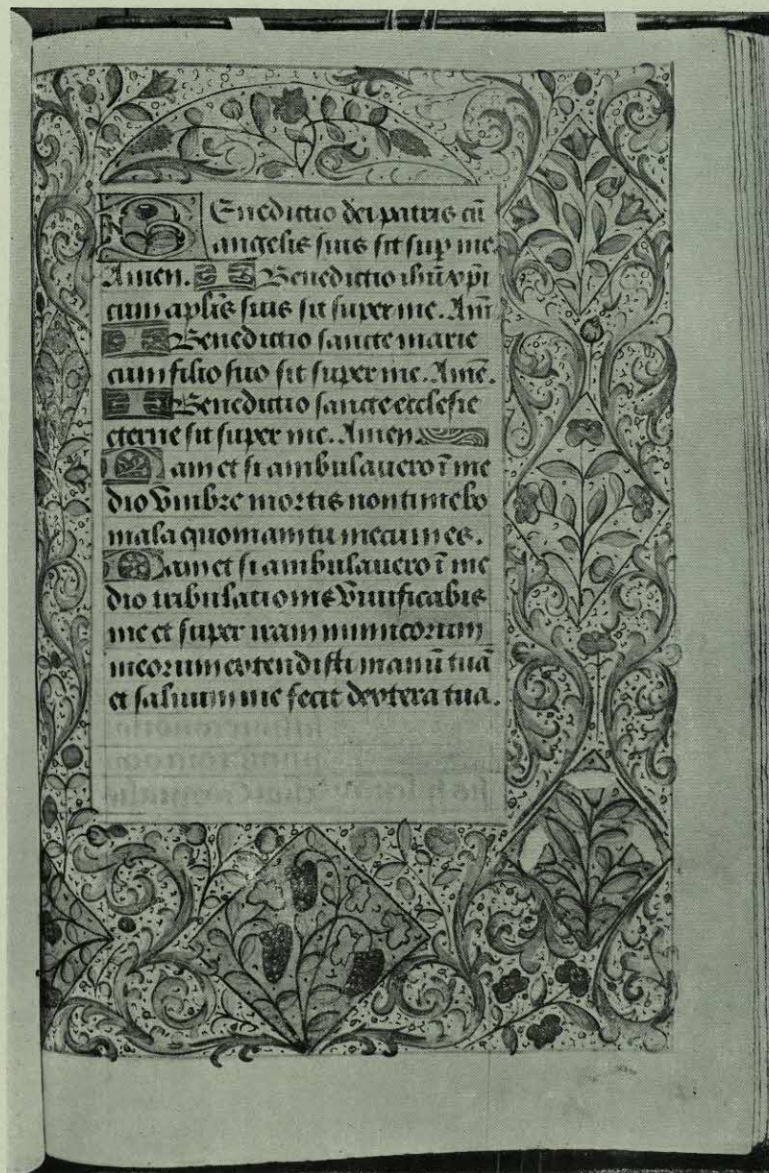
(1) GIFTS.

TO the generosity of Sir Otto Beit, who not long since enriched the Library by the gift of the Lesnes Missal, the Library is again indebted for the presentation of an interesting 15th century manuscript prayer book, which its late owner, the Reverend Dr. Playfair, of St. Andrews, sold for the benefit of the Scottish Red Cross on condition that it should become national property. The manuscript contains the Hours of the Blessed Virgin Mary according to Sarum Use, with much other matter of a kind usual in mediæval prayer books, and was written towards the end of the 15th century, probably at Rouen. The use of Sarum, so widespread in England that some Sarum books were described as "*secundum usum Anglie*," was also generally adopted throughout the Scottish mainland. Considerable interest lies in the fact that the MS. was evidently written for some important person connected, perhaps by marriage, with the south of Scotland. The appearance in the Kalendar of the names of such distinctively northern saints as Fillan, Kentigern, Ninian, Monan, Baldred, Constantine and Kessog, and also the commemoration of the translation of St. Fillan, point in this direction, though it should be noted on the other hand that the names of many important Scottish saints do not occur.

The writing is in *lettres bâtarde*, on 203 vellum leaves, measuring $6\frac{7}{8}$ in. by $4\frac{5}{8}$ in., with 19 lines on a page. There are 19 pages wholly filled with miniatures and decorative work, containing 17 large and 36 small pictures. Besides these there are 41 small miniatures in other parts of the book, including the kalendar which has two in each month, one representing a scene typical of the month—*e.g.*, harvesting in July—and the other the corresponding Zodiacal sign. Every page has a



FULL PAGE MINIATURE from an illuminated Book of Hours.
French (Rouen) ; late fifteenth century.
PRESENTED BY SIR OTTO BEIT, K.C.M.G.



MS. PAGE from an illuminated Book of Hours. French (Rouen) ;
 late fifteenth century.

PRESENTED BY SIR OTTO BEIT, K.C.M.G.

wide ornamental border, consisting of flowers and fruit in natural colours mixed with conventional acanthus leaves, on a background divided into geometrical patterns in a style characteristic of Rouen work of the time, of which the book is an excellent specimen in fine and clean condition. The manuscript closely resembles one in Edinburgh University Library, which, however, is neither so large nor so fine. Scottish liturgical MSS. are of extraordinary rarity, and, including the book under notice, the Victoria and Albert Museum now possesses no fewer than four (PLATES 11 and 12).

Mr. H. Yates Thompson, having previously given the first six volumes on his Collection of a Hundred Illuminated Manuscripts, has now presented the final (VIIth) volume, thus rendering the Library series complete. The set of volumes of reproductions from the Collection of Drawings by Old Masters formed by the late Mr. C. Fairfax Murray and now the property of Mr. J. Pierpont Morgan, was given by Sir C. Hercules Read, F.S.A. Among other catalogues of private collections received were those of the McFadden Collection of Pictures, compiled by Mr. W. Roberts, and presented by the owner; and of the Wellesley Miniatures and Portraits in Plumbago or Pencil, given by Mr. F. Wellesley, the collection itself having been exhibited in the Museum three years since.

Of the books given to the Library in accordance with the wishes of their late owners may be mentioned those received from Mrs. A. C. King, widow of the late Keeper of the Science Library. Among these was the 1677 edition of R. Plot's *Natural History of Oxfordshire*, a work which had been represented previously in the Library by the 1705 edition. The material given by Mr. Harold Wallis included proof sheets and illustrations of, and notes relating to, the books on Italian ceramic art, written by the late Mr. Henry Wallis, namely *Figure Design*, *Fifteenth Century Albarelli*, and *Oak Leaf Jars*.

Three items relating to David Garrick, presented by Mrs. H. S. Barlow, comprise the MS. accounts by Chippendale, Haig and Co., for furnishing Garrick's house in Adelphi Terrace; and the printed particulars and conditions of sale of Garrick's villa, temple and pleasure grounds at Hampton and also of his house in Adelphi Terrace. These are exhibited in Room No. 57 of the Department of Woodwork.

Other gifts include *Designs in Architecture* by J. M. Whitelaw (1886-1913), from Mrs. Gordon, in memory of her son who was killed at the Front in July, 1916; twenty pamphlets on Angers and its cathedral by Mons. L. de Farcy; *The Parish Registers of Hunsdon*, co. Hertford, 1546-1837, by the Hon. H. C. Gibbs; *Boulogne*, a base in France,

reproductions of his drawings, by Capt. Martin Hardie; and a small work by Simeon Solomon, *A vision of Love revealed in Sleep*, given by Mr. Cecil Crofton.

Miss S. T. Prideaux supplied some side sticks, leads, and specimens of type which were desirable for rendering more complete the technical printing exhibit, and she has also prepared a small guide book to the collection.

A skin of an English binding, presented by Mr. Harold Wallis, belongs to the first half of the fifteenth century. It has a centre panel with St. John the Baptist standing on a mound beneath a cusped canopy supported on corbels, and preaching to a group of three persons. A diapered frame with annulated edges surrounds this, and an outer frame of similar diapering completes the design. Both in subject and in the arrangement of the centre panel and diaper border, this approximates closely to a binding at St. Gregory's Priory, Downside, dating from about 1520, but the centre panel in the latter case is somewhat larger.

Examples of binding of the first half of the nineteenth century have been presented by Mr. F. C. Eeles, Mr. T. C. Grove, and Mr. J. J. Wade.

(2) PURCHASES.

THE sale of the second portion of the Fairfax Murray Library, in March, 1918, afforded a unique opportunity for filling gaps in the Library collection of lace pattern books, which hitherto had contained no examples of those issued by Sera or Zoppino, nor any of Belgian provenance. The acquisition of the four following works was therefore very valuable. Domenico da Sera's *Opera noua*, containing 38 plates of designs for lace, issued "*per M. Pagan et G. da Fontaneto di Monferrata*" in 1543; and Nicolo Zoppino's *Gli universali de i belli Recami antichi e moderni*, with 37 plates of lace, needlework, garden scenes, etc., issued by its designer in 1537, were both published at Venice. A plate from the latter work is reproduced in Fig. 18.

In J. B. Glen: *Du devoir des filles, traicté brief, et fort utile, divisé en deux parties. . . . Item plusieurs patrons d'ouvrage, pour toutes sortes de lingerie*—containing 20 plates of lace patterns—which was issued at Liège in 1597, the Library now possess an extremely rare example from Belgium. The rarity of the work, this copy of which was formerly in the Yemeniz Collection, may be gauged from the circumstance that there is no mention of it in Overloop's

Bibliographie; moreover, no other copy seems to have been offered in London sale rooms, at least since 1897.

The fourth work is P. de Sainte Lucie's *Patrons de diverses manieres. Inuentez tressubtilement. Duysans a Brodeurs et Lingieres*, a series of 31 plates of lace patterns, with title, which was issued at Lyons in 1530.

Another acquisition, two skins of an English binding, forms a useful technical addition to the Library's comparatively small series of Tudor bookbindings. They are ornamented with stamps figuring certain Tudor badges impressed so as to form a double frame, the centre one having two horizontal cross bars. The badges are : a Tudor rose, a pomegranate, a fleur de lys, and a turreted gateway or castle with raised portcullis, each ensigned by a crown. Similar stamps were used by London binders from the latter part of Henry VII.'s reign throughout that of Henry VIII. The pomegranate was adopted after Katherine of

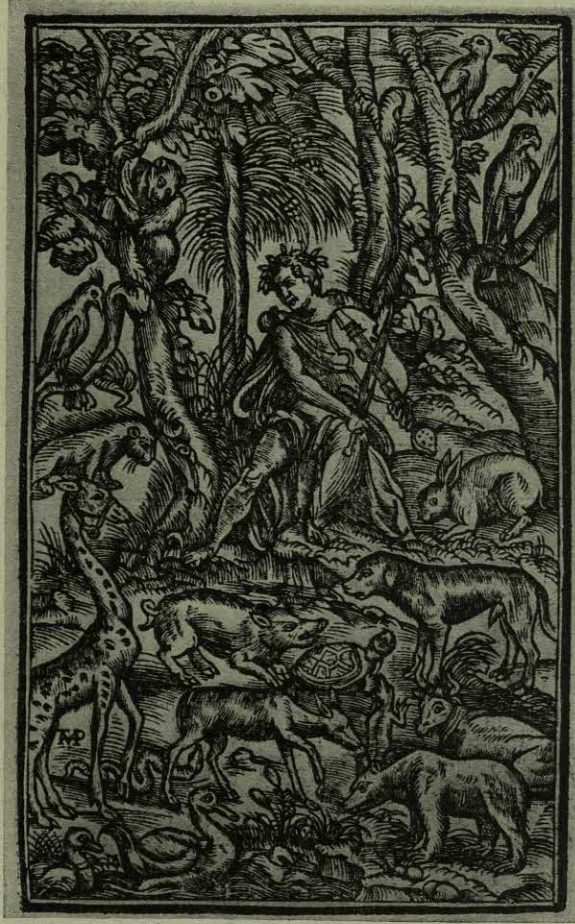


FIG. 18.

Aragon became Queen of England in 1509. The particular combination here displayed is noted by the late Mr. Weale in the Museum catalogue of bindings and rubbings of bindings (pt. I., p. xxxvii) in connexion with John Siberch, the first printer in Cambridge, c. 1520. The same insignia are upon a rather badly rubbed cover to a Paris (1524) book belonging to the Library, which has the

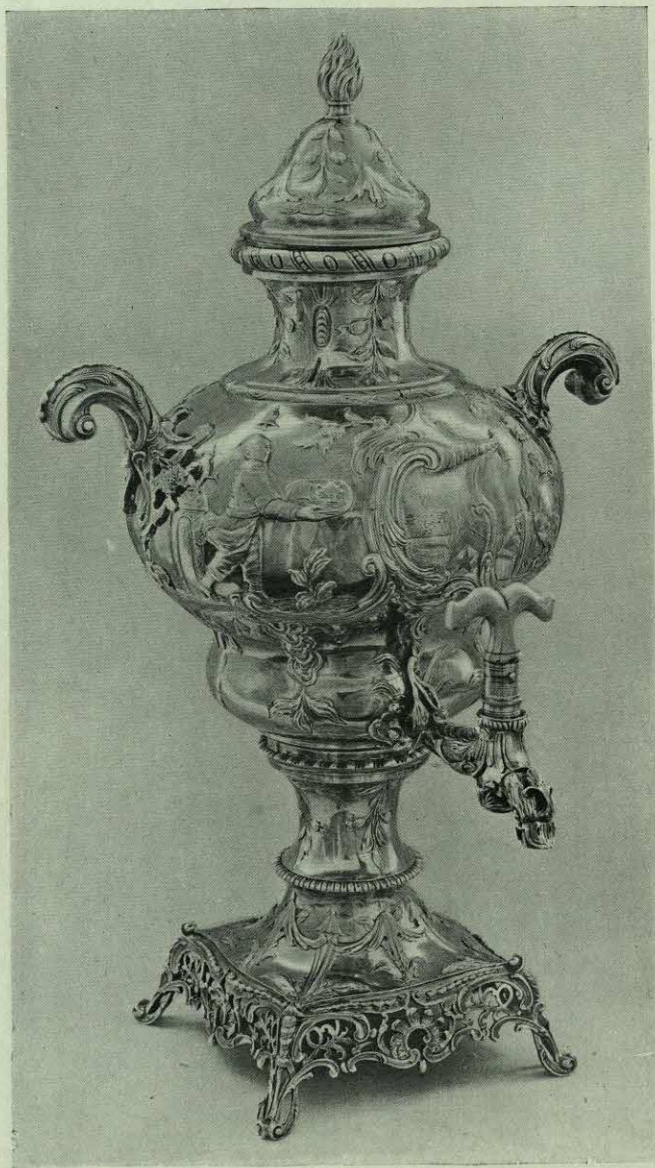
monogram stamp of Garret Godfrey, also of Cambridge, but in that case they are produced by a continuous "roll" stamp, not, as here, in a flat stamp of four panels. The name "Caxton" which has been added in modern bookbinder's roman capitals can hardly deceive anyone, as all Caxton's editions were produced in much smaller format.

PHOTOGRAPH COLLECTION.

THE most noteworthy of the gifts during the year 1918 were:—a collection of 800 photographs of Architecture, Sculpture, and Topographical views from Colonel N. Willoughby Wallace, C.M.G., J.P., among which are many photographs of places and buildings not readily obtainable except by a visitor to the localities; 201 photographs of views in Japan and illustrations of Japanese costumes from Mrs. James Wheatley; 75 photographs of Paintings, Drawings and Architectural views from Harold Wallis, Esq.; 50 portraits of celebrities from J. J. Wade, Esq.; and 30 reproductions (édition de luxe) of the War Drawings by Muirhead Bone from the Ministry of Information.

The purchases included a large number of photographs of stained glass and ecclesiastical objects in churches in the counties of Worcester and Gloucester. The most important of these were the photographs of the 15th century glass in the east window of Malvern Priory Church representing scenes from the Life, Passion and Resurrection of Christ, and figures of Angels, Apostles, Prophets and Saints. The reproductions of the panels in the east window of Hailes Church also merit attention. These represent single figures of the Apostles, with scrolls showing in Latin the clauses which each, according to tradition, contributed to the Apostles' Creed; the glass was removed from Hailes Abbey (founded 1246) after the dissolution. Several photographs of Rood Screens, Wall Paintings and Sacramental Vessels worthy of note are also included in the series, together with reproductions of the lead Fonts in the Churches of Frampton and Sandhurst, of the Miserere Seats at Ripple Church and of a 15th century latten Thurible (probably of English origin) found under the foundations of the chancel.

PLATE 13.



URN WITH STAND, silver. London hall-mark
for 1767.

PRESENTED BY CAPT. C. D. ROTCH.

V.—DEPARTMENT OF METALWORK.

THE list of gifts and bequests for this Department in 1918 is rather a small one : it was perhaps hardly to be expected that the fifth year of the war would have been marked by so many donations as previous years. Lack of funds precluded the purchase of some interesting objects which had come to the notice of the Department. Now that those objects which were stored away for safety during the war are replaced in their old positions, it may be hoped that friends of the Museum will help to supply the deficiencies which are so conspicuous in the various parts of the collections.

(I) GIFTS.

THREE interesting pieces of English silver were given by Captain Rotch, a generous friend of the Museum. The first is a reading-candlestick of 1766—an unusual object with moulded base supporting an upright rod on which slides a frame carrying two candlesticks, an extinguisher and a snuffer-rest; the second is an urn with stand, of 1767, decorated with Chinese figure-subjects and the ornate rococo and floral work characteristic of the period (PLATE 13); and the third a mug of 1757 delicately engraved with a pastoral scene (FIG. 20 on p. 36). Amongst other gifts of English silver were a punch-ladle of 1785 and two lancet-cases with silver mounts, of the early part of the nineteenth century, presented by Mr. C. B. Farmer. Mr. Cecil F.

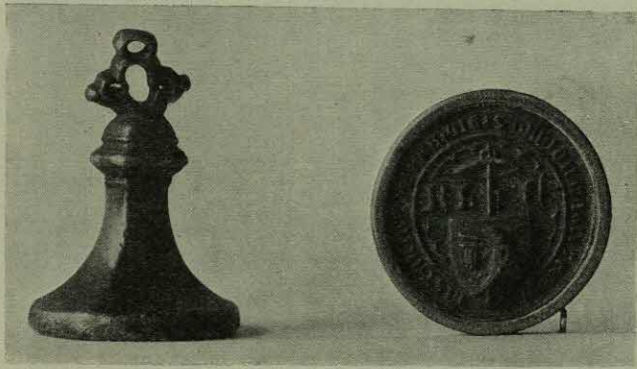


FIG. 19.

Crofton presented a sauce-tureen and cover, bearing the Dublin hall-mark for 1787, a useful addition to our scanty group of Irish silver (PLATE 14). Sir John F. Ramsden, Bart., presented a silver dish bearing the inscription "C. d. Vianen fecit. 16.35"; it represents a pool in which dolphins are swimming, the high rim formed by two dolphins from whose mouths water pours into the pool. The whole object is

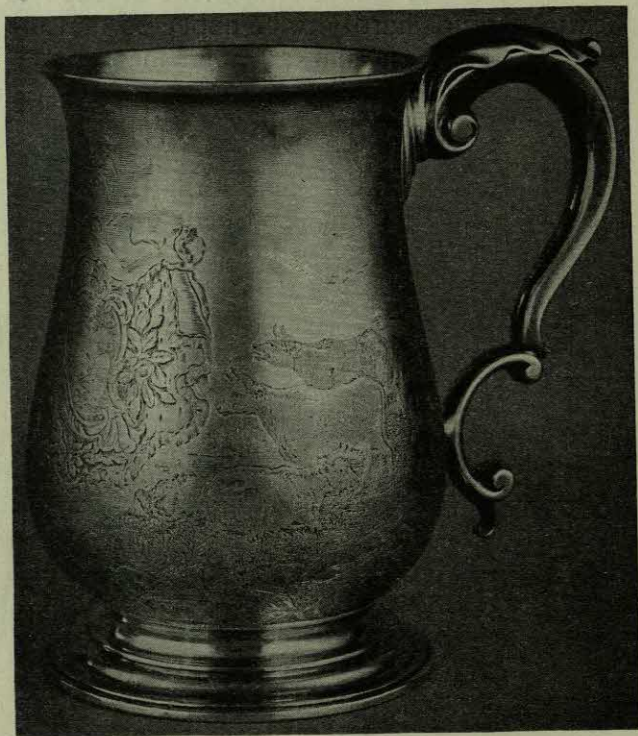
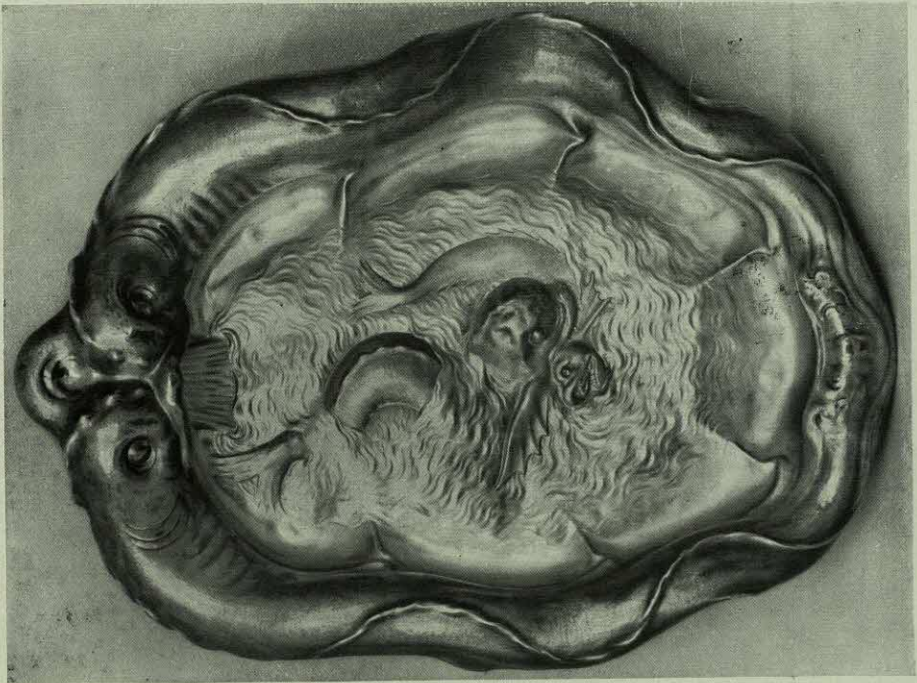
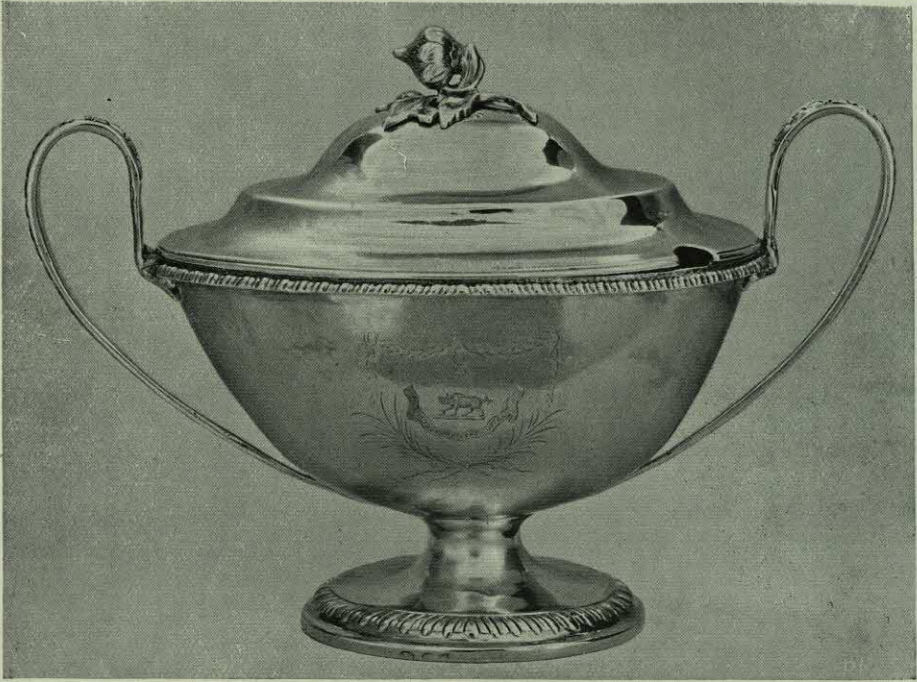


FIG. 20.

hammered from a single sheet of silver, and is an example of the fantastic design affected by this family of Utrecht silversmiths (PLATE 14).

Mr. W. H. Hammond presented two very interesting objects in memory of his son, Lieut. R. M. Hammond, R.F.A., who died while a prisoner of war in Germany; the first is a latten figure of a jester playing a bag-pipe, Flemish work of the fifteenth century, a welcome addition to our small group of work of that period (FIG. 21 on p. 37); the other is a

bronze seal of the late fourteenth century, the Office Seal of the 14th Master of the Crossbowmen of France, Guichard Dauphin (d. 1403), lord of Jaligny and Tréteaux, and of La Ferté-Chauderon (FIG. 19 on p. 35). Mr. F. L. Lucas presented a cast iron fire-back, with a trophy of arms surrounded by the royal arms of France, of the late 17th century (FIG. 22 on p. 39), and Miss Purdon Clarke an oval frame of wrought iron enclosing the letter M, said to have come from a Marist convent, French or Flemish work of the 18th century. Mr. Sydney Vacher presented a group of bronze drawer-handles, keyhole escutcheons and

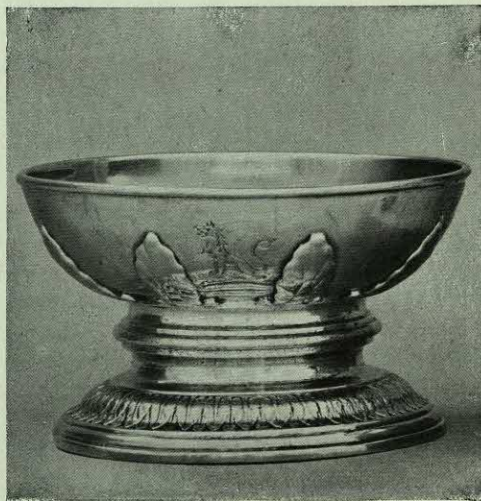


1. SAUCE TUREEN AND COVER, silver. Dublin hall-mark for 1787.
PRESENTED BY CECIL F. CROFTON, ESQ.

2. DISH, repoussé silver, by Christian van Vianen. Dutch (Utrecht);
dated 1635.

PRESENTED BY SIR JOHN F. RAMSDEN, BART.

PLATE 15.



I.



2.

1. SILVER SALT-CELLAR, by Louis Cuny. London hall-mark for 1728.
 2. SILVER SALT-CELLAR, by Paul Crespin. London hall-mark for 1730.
- BEQUEATHED BY SIR EDGAR R. S. SEBRIGHT, BART.

other objects, including a finely engraved steel gun-mount, all most useful for students and designers. Mr. H. Clifford Smith presented twenty-four reproductions of brass drawer-handles for English furniture ranging in date from the time of Charles II. to that of George IV. From Mrs. C. E. Allan, O.B.E., came the gift of an English vinaigrette and a seal of the eighteenth century, a Turkish silver pomander of the seventeenth century, and a French brass reliquary of the eighteenth century. Mr. H. H. Joseph presented a Chinese cloisonné snuff-bottle of the eighteenth century; Mr. W. W. Watts a late eighteenth century brass name-plate from an old house formerly in Fore Street, Cripplegate; and Mr. L. A. Lawrence a plaster-cast of the lid of a box in silver, finely pierced and engraved with a portrait of Charles I.

(2) BEQUEST.

ONLY one bequest was received during the year, but it was of considerable interest. Sir Edgar R. S. Sebright, Bart., bequeathed three sets of four salt-cellars. The first set by Louis Cuny dates from 1728; the salts are circular, the feet cast and chased, the bowls decorated with applied leaves. The second set by Paul Crespin, which bear the hallmark for 1730, are similar but more elaborately decorated. The third set bear the Edinburgh hall-mark for 1771; the salts are oval and are finely pierced with foliage and birds (PLATE 15).

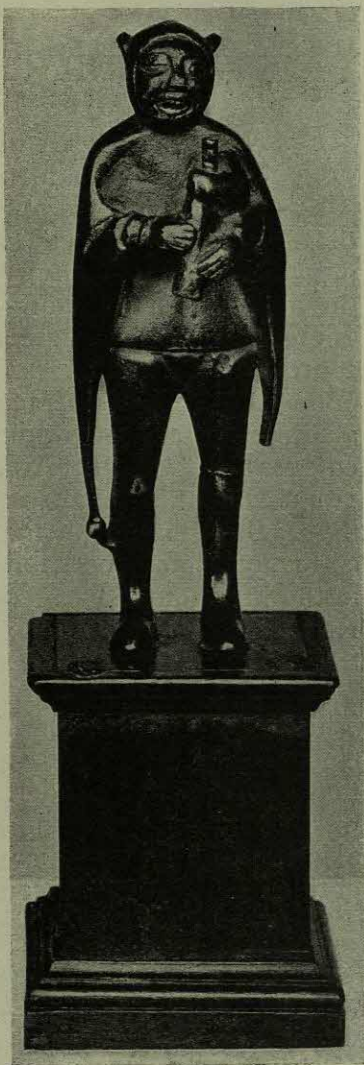
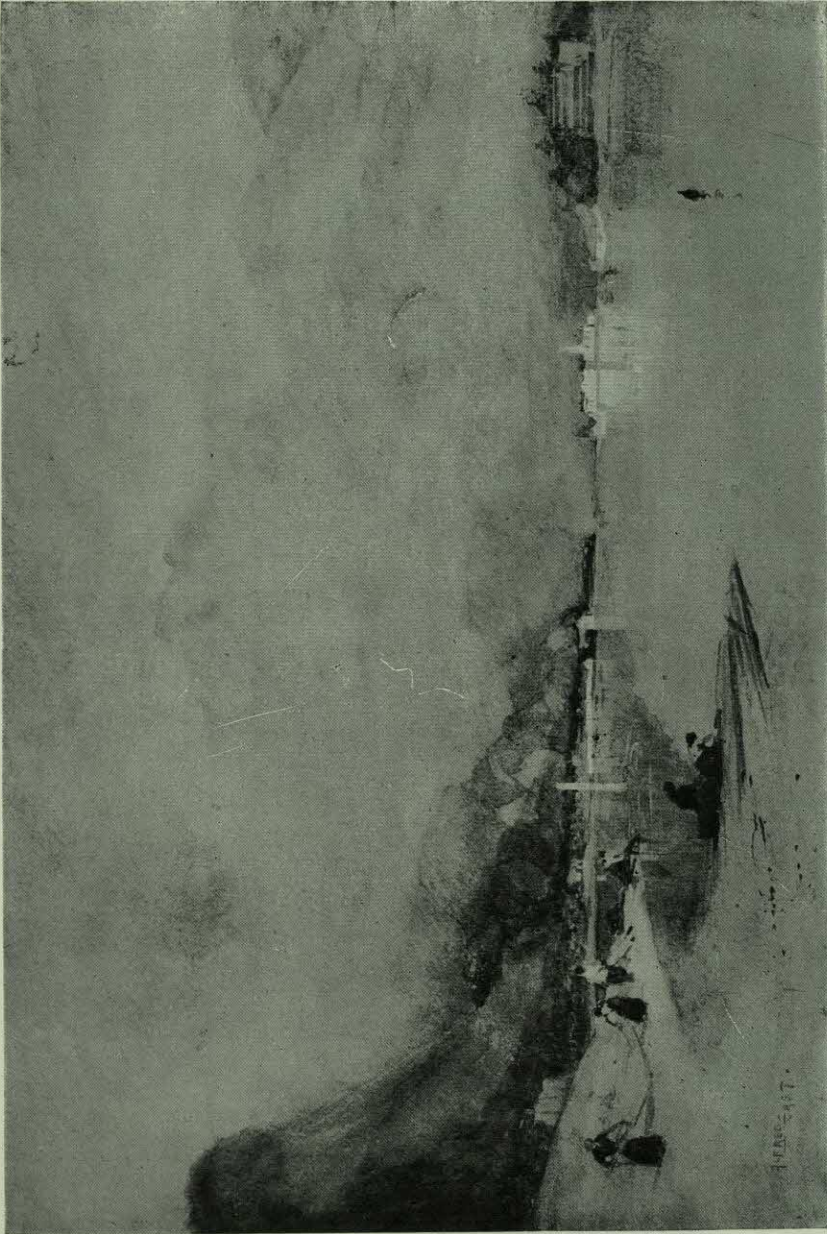


FIG. 21.

VI.—DEPARTMENT OF PAINTINGS.

AN important gift of water-colours, together with two paintings in oils was made to the Museum in 1918 by Mr. R. Clarke Edwards. This generous donor, who had been an intimate friend of the late Sir Alfred East, R.A., presented a liberal selection of drawings from his fine private collection, with a view to strengthening the more modern portion of the English water-colours in the Museum. Included in the gift are drawings by Sir Alfred East, R.A., T. B. Hardy, E. M. Wimperis, A. D. Peppercorn, George Clausen, R.A., John Ruskin, A. F. Grace, Wilfrid Ball and Herbert Marshall. He also made a striking addition to the Museum group of foreign water-colours by a "Canal at Amersfoort," by Anton van Anrooy, R.I. (PLATE 18), a Dutch artist now resident in England. A characteristic pastel by H. B. Brabazon (d. 1906) of Lake Maggiore also filled a gap in the collections, this remarkable artist having been unrepresented previously in the Museum. The group of drawings by the late Sir Alfred East, R.A., is particularly good, and includes a view of Lake Maggiore from Stresa, which it is interesting to compare with Brabazon's pastel in blue, just mentioned. An illustration of this is given on PLATE 16. Three drawings by E. M. Wimperis (1835-1900), one of the East Coast flats (PLATE 17), and two of the wind-swept moorland scenery that he loved and rendered so well, suitably add to the examples of work by that artist among the national water-colours. Mention should also be made of a delicate study in grey by George Clausen, R.A., entitled "A Winter Evening," and of "Fishing Boats at Sea," by T. B. Hardy (1842-1897).

Mr. A. E. Anderson presented, as a memorial to the artist, a water-colour entitled "Evening Landscape," by Captain Gerard Chowne, who died from wounds received in action in Macedonia in the spring of 1917. A water-colour of "Netley Abbey" by Frederick Nash (1782-1856), whose accurate delineations of architecture with an added element of the picturesque brought him considerable popularity in his day, was given by Mr. Frederick L. Lucas; and Mrs. Annie Yeames was the donor of a water-colour painting, "Exorcising by Bell, Book and Candle," by her husband, the late William Frederick Yeames,

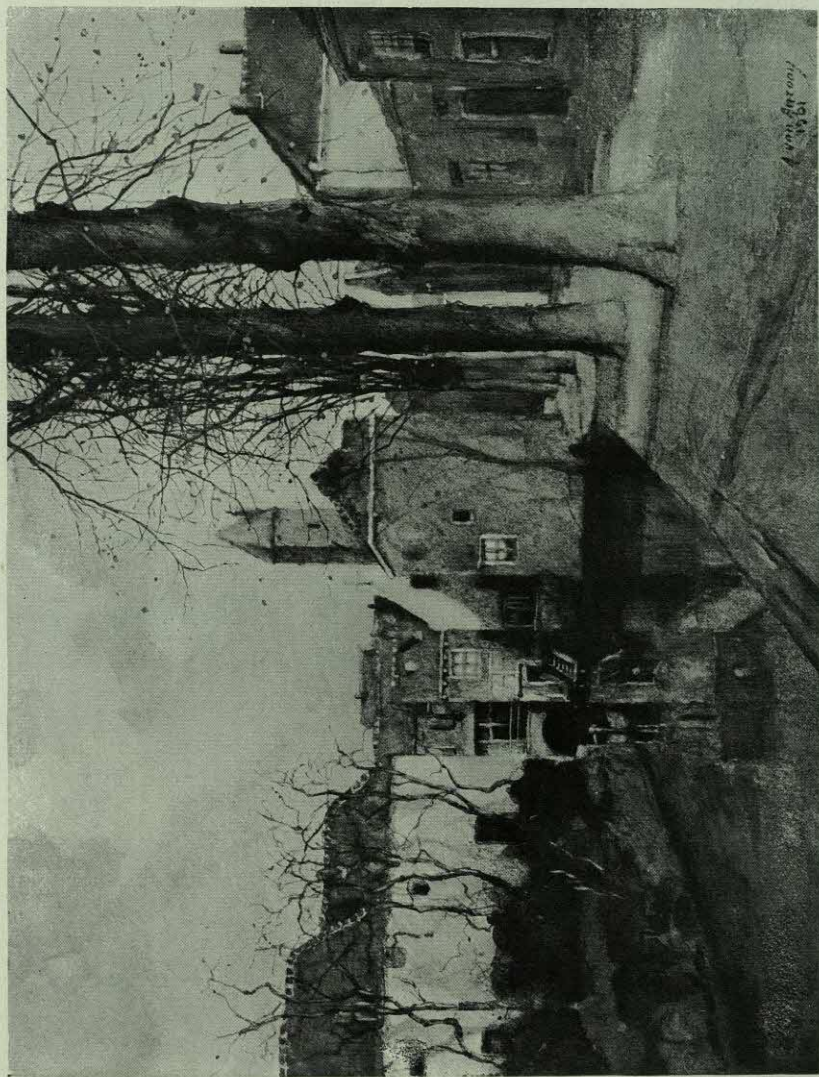


LAKE MAGGIORE FROM STRESA. Watercolour by Sir Alfred East, R.A.

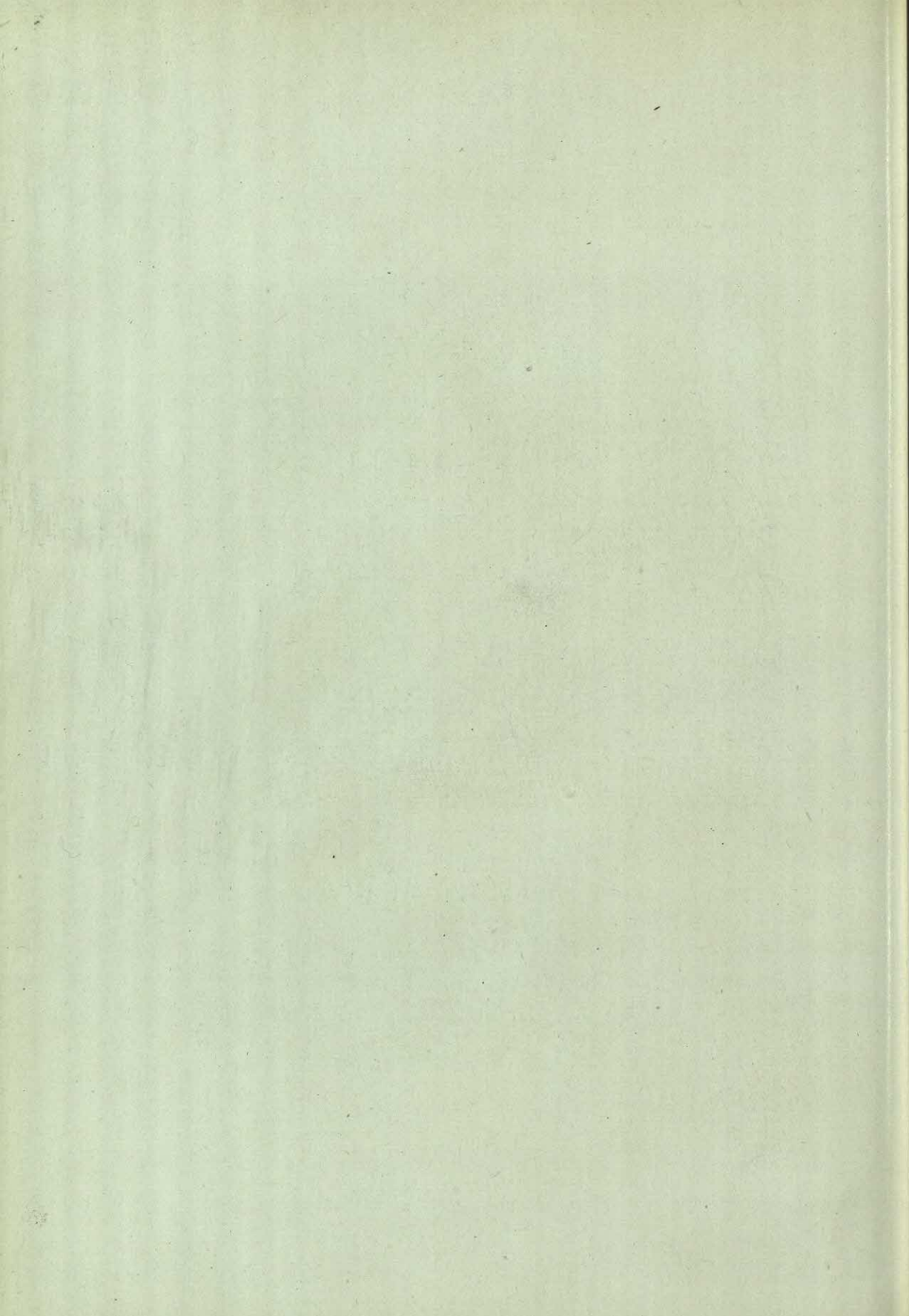
PRESENTED BY R. CLARKE EDWARDS, ESQ.



ON THE EAST COAST. Watercolour by Edmund M.imperis.
PRESENTED BY R. CLARKE EDWARDS, ESQ.



CANAL AT AMERSFOORT. Watercolour by Anton van Anrooy.
PRESENTED BY R. CLARKE EDWARDS, ESQ.



R.A., for many years Librarian of the Royal Academy, and the painter of several pictures that achieved popularity.

Miss E. A. Chilcote left, as a bequest to the Museum, a portrait in oils by Sir William Beechey, R.A. (1753-1839), of Frederick Yeates



FIG. 22 (*see p. 36*).

Hurlstone (1800-1869), a historical and portrait painter who studied at one time under Beechey and worked with him. The only miniature added to the collections during the year was a portrait by Johann Eckstein, of Captain Rodney Kempt, R.N. (d. 1815), a gift to the Museum by his great-grandson, Mr. Walter Kempt.

VII.—DEPARTMENT OF TEXTILES.

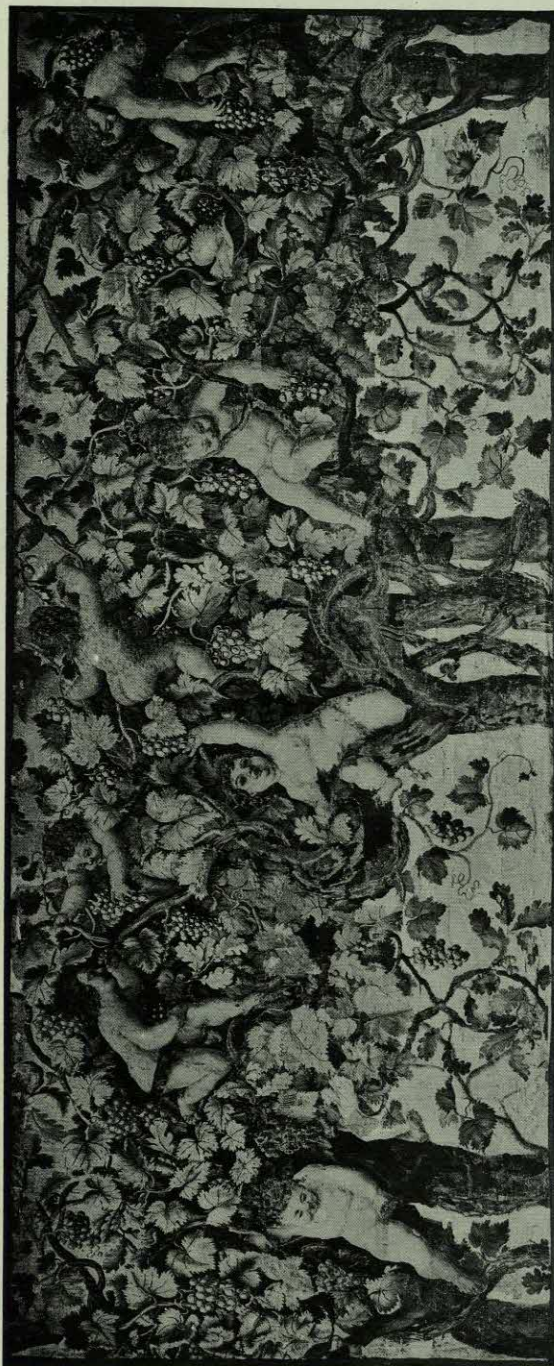
MANY interesting and important acquisitions have been made by the Department during the year through the generosity of a long list of donors.

(1) GIFTS.

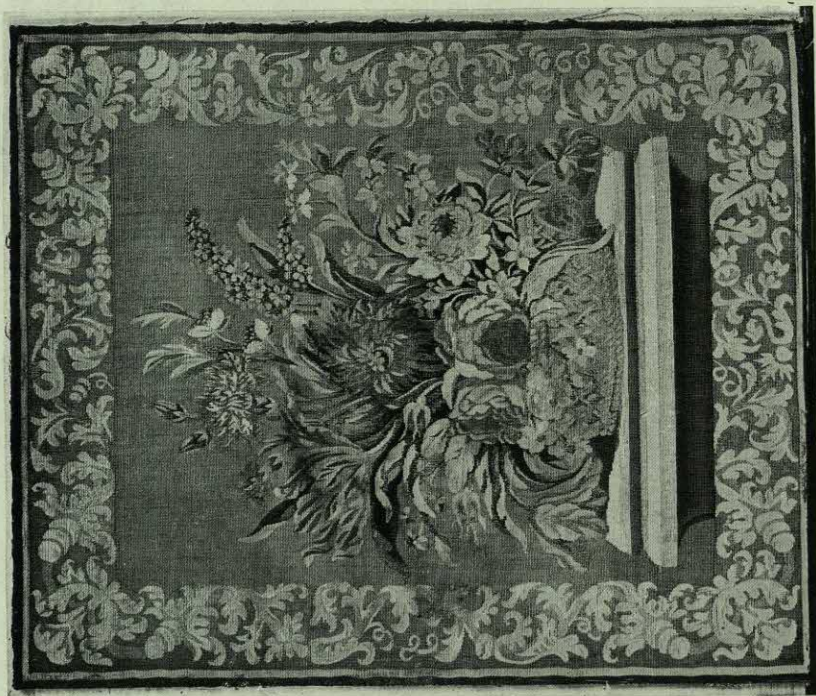
THE collection of Tapestries has been enriched by a specimen of English work of the 17th century, acquired through the National Art-Collections Fund. The subject is a frolic of seven naked boys, who are clambering on a trellis-work of vines and picking the grapes, and is of a well-known type inspired originally by the work of Mantegna (PLATE 19). There is a very similar panel in the collection of the Duke of Buccleuch at Boughton, which bears a factory mark showing that it was woven in London or the neighbourhood in the later years of the 17th century; and there are also in existence panels displaying the whole development of the type from the Italian originals of the late 15th century, through the Brussels variety, the best examples of which are in the royal collection at Madrid, to the form taken finally on the English looms.

One of the most important gifts of the year is a panel of English Tapestry, given by Lady Wernher.* It had been bought by her on April 12th, 1918 at the Red Cross Sale, for which it was given by Lord Leconfield. The main pattern consists of a tall one-handled vase, sculptured with gadrooned bands round the mouth, on the shoulders and at the base, having a bearded face on the handled side, and, on the opposite side, a terminal human figure. The vase is filled and

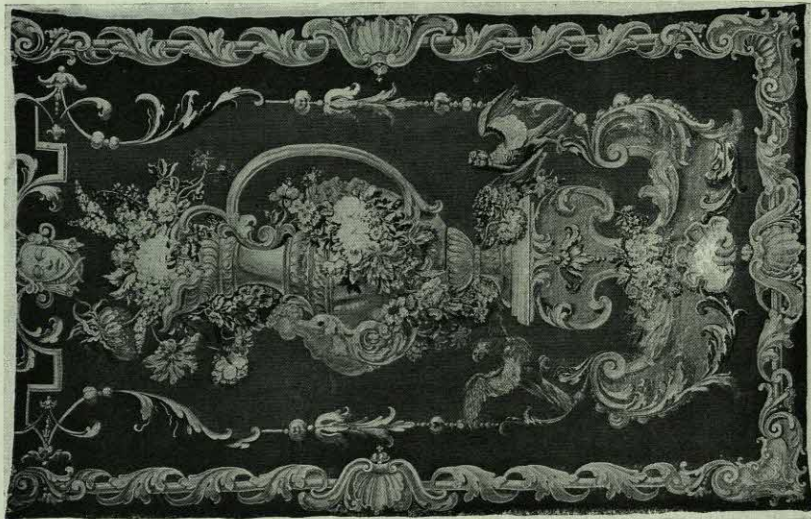
* Some of the gifts mentioned have been more fully described in the "Burlington Magazine," as follows: Tapestry, given through the National Art Collections Fund, Vol. XXXIII., p. 158. Tapestry, given by Lady Wernher, Vol. XXXII., pp. 210, 217. Tapestry, given by Sir Otto Beit, Vol. XXXII., p. 217. Milanese Lace, given by Mr. Louis Clarke, Vol. XXXII., p. 112. Coptic Textiles, given by Sir William Lawrence, Vol. XXXI., p. 19. and Vol. XXXII., p. 145. Wallet for Letters, given by Mr. Lionel Cust, Vol. XXXIV., p. 59.



TAPESTRY, woven in silk and wool. English; second half of seventeenth century.
PRESENTED THROUGH THE NATIONAL ART-COLLECTIONS FUND.



1. TAPESTRY PANEL, woven in silk and wool. English ; first quarter of eighteenth century.
PRESENTED BY SIR OTTO BEIT, K.C.M.G.



2. TAPESTRY PANEL, woven in silk and wool. English ; first quarter of eighteenth century.
PRESENTED BY LADY WERNHER.

garlanded with a variety of flowers; it stands on a rococo base on which two parrots are perched. Above the vase hangs a mask from which spring leafy scrolls, forming with the rococo base a framework to the main pattern (PLATE 20, No. 2). The pattern is in colours on a dark brown ground. Both design and workmanship are excellent, and of the best quality of the early 18th century. Sir Otto Beit gave a Tapestry panel, bought at the same Red Cross Sale, for which it had been given by Mrs. Well-don.* It is characteristic English work of the first quarter of the 18th century, and had been mounted as a fire screen. The pattern consists of a basket containing tulips, carnations, roses, honeysuckle and other flowers, treated in a naturalistic manner (PLATE 20, No. 1).

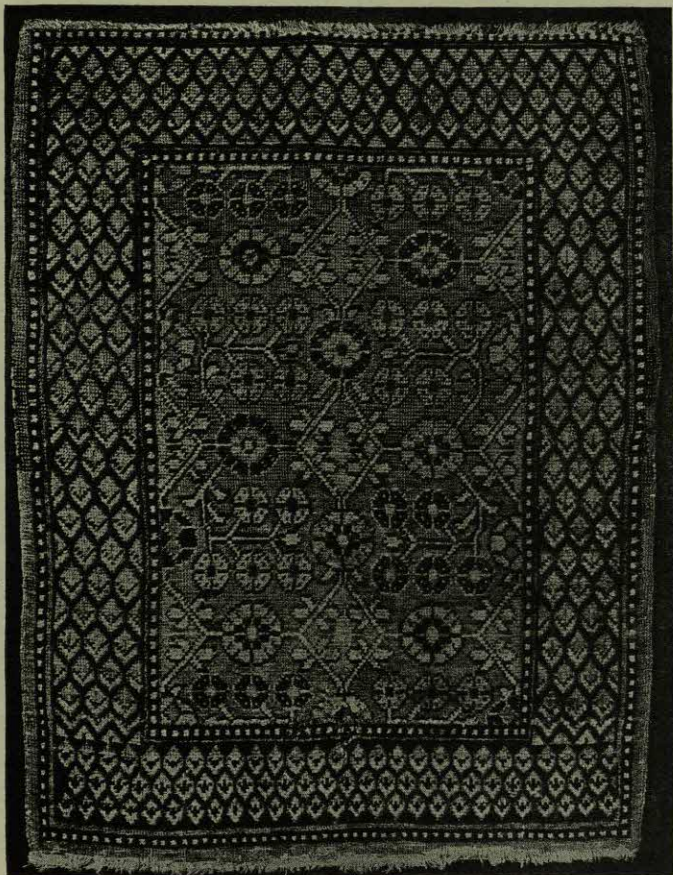


FIG. 23.

Four extremely interesting fragments of Spanish woollen pile carpets of the 15th and 16th centuries were given by Mr. Lionel Harris. Carpets of this time are of great rarity, and these specimens give evidence of the use of a single-warp knot commonly found in the work of this period. A small pile rug, knotted in coloured wools

* See note on p. 40.

on cotton warps, was given by Mr. Sydney Vacher; it was made in Chinese Turkestan (FIG. 23, on p. 41). Among the most notable gifts is a wallet for letters of black leather, embroidered in coloured

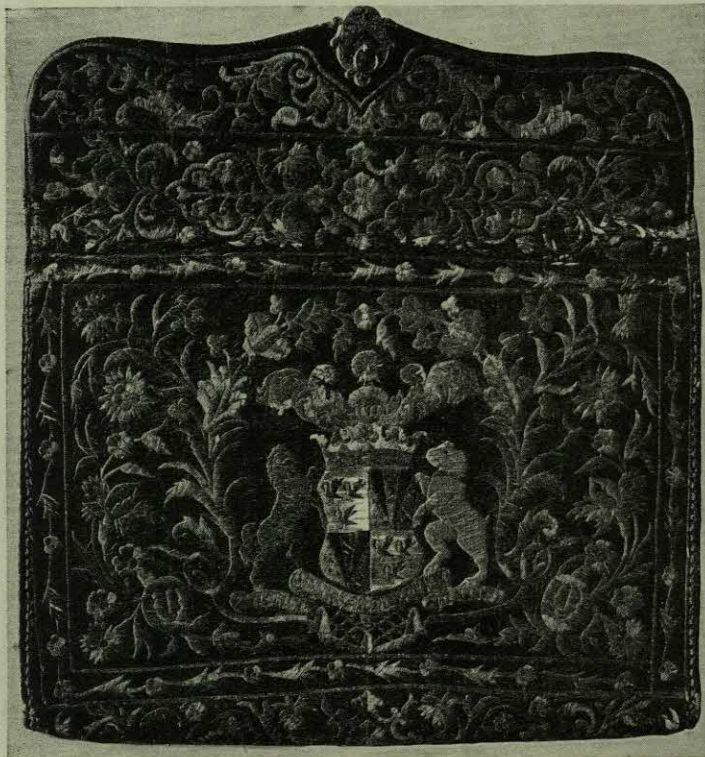


FIG. 24.

silks, and silver-gilt and silver thread (FIG. 24). The pattern on the front consists of an arrangement of conventionalized carnations and other flowers, framing the arms of Pelham-Holles, which are surmounted by a ducal coronet. Thomas Pelham-Holles, who was created Duke of Newcastle in 1715, became a Knight of the Garter in 1718; and, as the Garter does not appear on the wallet, the

embroidery probably dates from between those years. The gilt metal lock, with which the wallet is mounted, is certainly of western origin, but the embroidery is Turkish, and is an excellent example of oriental work done for the western market. This interesting acquisition was presented by Mr. Lionel Cust, Litt.D., C.V.O., F.S.A., through the National Art-Collections Fund.

A gentleman's coat of richly embroidered buff velvet, probably of French origin, was given by Sir John and Lady Horner. In such a coat as this a visitor to Bath in the days of Beau Nash would have appeared at the Pump Room to the general admiration. A detail of the coat is reproduced in FIG. 25. Another coat associated with a

Somersetshire family was given by Mr. Elliott, of Glastonbury. It is a dress coat of fine brown cloth, said to have been worn by Lord Glastonbury of Butleigh, and is of the period of the Regency. The workmanship is pronounced "a perfect example of the best type of tailoring." The collection of gentlemen's coats was also added to by Mrs. Oates, who gave two of blue cloth in the style of the first half of the 19th century.

The court suit which he wore at the laying of the foundation stone of the Museum was given by Mr. Sydney Vacher, whose name has so often before appeared in the list of donors. He also gave several costumes and accessories, among the chief of which was a dress of thin canary-yellow silk of the Empire period, an apron of pale blue silk covered with black silk bobbin lace, probably made at Chantilly, dating from the middle of the last century, a child's cap of linen trimmed with English bobbin lace, a gauze shawl, and the upper part of a lady's dress in Persian silk brocade of the late 18th century.

Mr. H. A. Druce gave a gentleman's black silk hat which is said to have been worn at the Paris Exhibition of 1855, and also made a contribution to the collection of old English smock frocks. The style of smocking differed from county to county, and the specimen received from Mr. Druce is of the Surrey type. Mr. Sutton gave a Sussex



FIG. 25.

smock of elaborate work, and Mr. Pretyman gave a smock bought by him in Lincolnshire in 1884.

Major Ashburnham gave three uniforms which had been used by his father, Sir Cromer Ashburnham, K.C.B.; two as Assistant Adjutant General, and the third as Aide-de-Camp to Queen Victoria.

A crinoline of the sixties was given by Miss M. S. Freeman. Miss Dorothy M. Picton gave a woman's embroidered gown brought by her from Monastir, made in the 19th century for weddings, and also a Turkish lady's jacket from Salonika.

An interesting silk handkerchief, printed in colours with an interior view of the Great Exhibition of 1851, was given by Mr. A. Thumwood. Mrs. F. L. Evans gave a charming cambric kerchief of early 19th century work, trimmed with Midland bobbin lace, and Mrs. Robert Linstead gave a lace-trimmed cape in the French style of about sixty years ago. Mrs. R. P. Bedford gave a border of Midland counties bobbin lace, and skeins of silk, spun from worms reared near Leicester in 1860.

Mrs. Gordon presented several interesting gifts; among the most important were a lady's riding hat made in Edinburgh in 1836, a Victorian morning cap with lappets, a fichu of Indian muslin with English embroidery, and a triangular Chinese shawl of embroidered white silk made early in the 19th century for the western market. Mrs. J. D. Rolleston gave a sleeve of linen cut work. This kind of work became much in vogue in the middle of last century among ladies who enjoyed using their needles in a way that required somewhat more neatness of hand than the fashionable wool work of the period.

A pair of brightly coloured Spanish garters, still in one strip and therefore never worn, were given by Mrs. Charles E. Allan, O.B.E. They are probably of the latter half of the 18th century, and are woven with the following inscription, "ESTAS LIGAS PLATEADAS A TU HERMOSURA IMITADAS." (These silvered garters imitated from your beauty.) Mrs. Allan also gave a fine piece of Reticella with a border of *punto in Aria* (FIG. 26), a table-cloth, probably of Irish workmanship, marked 1829, an English Christening pin-cushion, dated 1797, two knitted purses, a purse of pink ribbed silk embroidered with rococo scroll-work from which spring flowering stems, a pattern which seems to place it as French of the mid 18th century, and two interesting pairs of stockings, said to have been sold by the court ladies of King Louis Philippe to raise money for the necessities of life on their flight in 1848. The stockings are marked with the initials of Mademoiselle d'Orléans, the King's sister. The lighter of

the two pairs is found to weigh only a quarter of an ounce. A modern Javanese *kabaja*, or lady's jacket, of curiously embroidered cotton was given by Miss Violet M. Andrews; it shows traces of Dutch influence.

Miss S. A. Bird gave a shawl of finely woven silk, printed in colours from a roller with a pattern of various flowers. It is English or Scottish work of about the middle of the 19th century. Another roller-printed shawl was given by Miss J. Fuller Maitland; the pattern of this shawl shows a kind of after-math of "Chinoiserie" in the Victorian age.

An interesting gift was received from Mr. S. J. A. Churchill, M.V.O.

It is a handkerchief of work acquired by him in Naples. The fine linen of which the handkerchief itself is made is edged with a broad trimming of hand-made net, embroidered with silver gilt and cotton thread.

Mr. Sydney Vacher, many of whose gifts have already been mentioned, also made valuable additions to the collection of lace. Among the most interesting of the examples given by him are a scalloped trimming of Italian

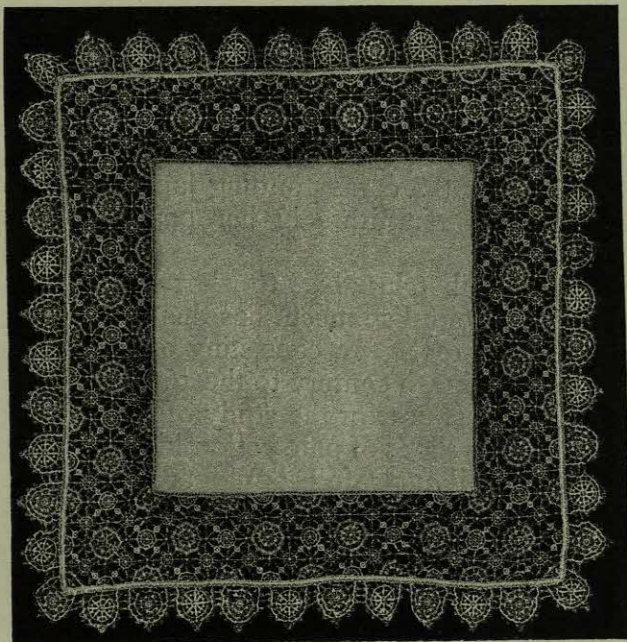


FIG. 26.

needlepoint lace from a cover or Corporal cloth, of late 16th or early 17th century date, several pieces of 16th and 17th century Italian needlepoint, bobbin and tape lace, and two pieces of laces or darned netting. Mr. Vacher also gave 17 lace bobbins of wood and bone decorated with incised and turned patterns, and all weighted with coloured glass beads or "spangles." They were used in the Midland Counties of England during the first half of the last century.

Mr. Louis C. G. Clarke gave two large panels of Milanese bobbin

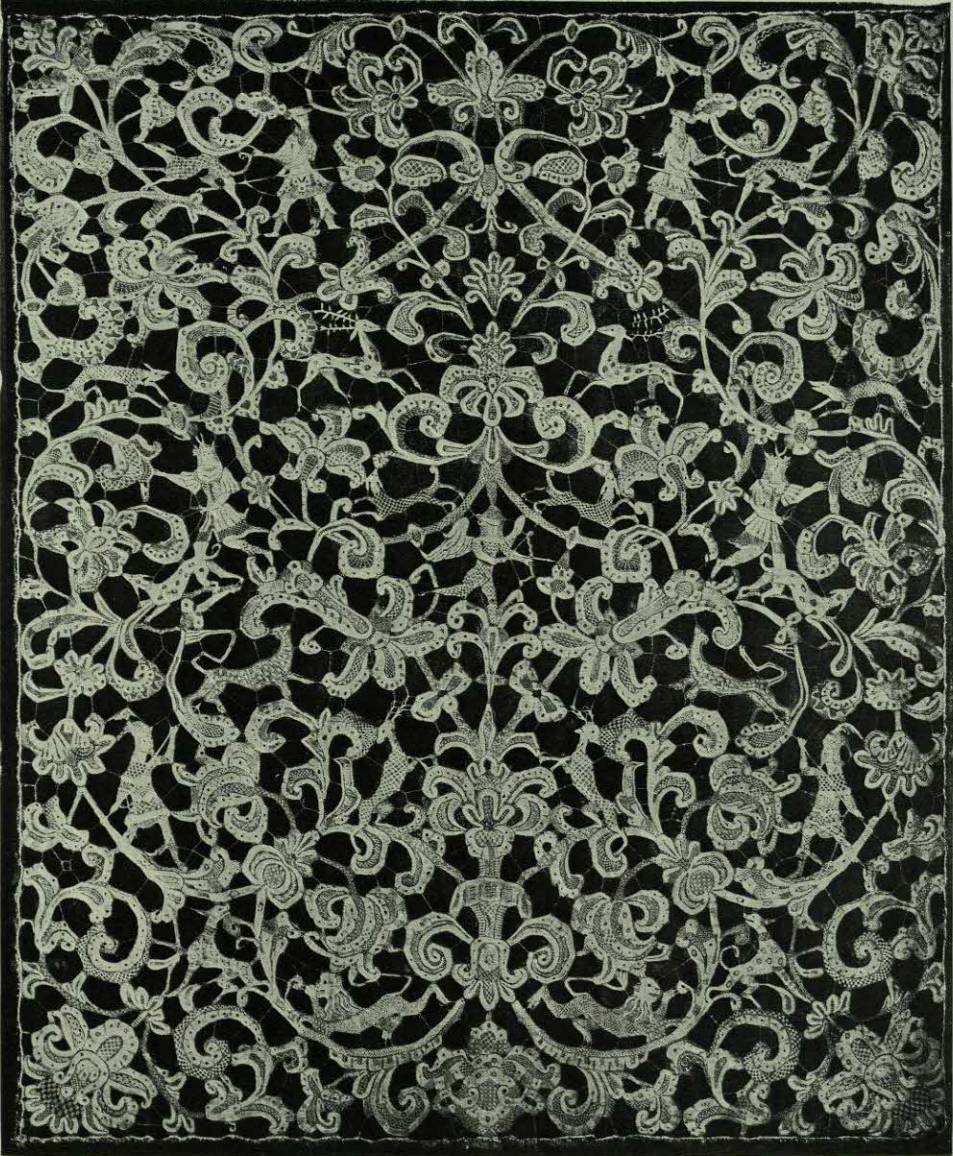
lace.* The more striking of the patterns is a bold one of interlacing stems bearing conventional flowers and long curved leaves. Amid the foliage are figures of Cupid with bow and arrows, huntsmen holding spears, and hounds, stags and lions (PLATE 21). Another specimen of Milanese bobbin lace, a border "à réseau," was given by Mrs. Russell-Royse, and Miss Leonora F. M. Preston gave a deep flounce of 18th century buff-coloured bobbin lace of Sicilian origin; the latter was probably made for an Altar, or for trimming an alb.

The Misses Ayrton gave a cap crown of Venetian Rose Point, which their aunt, the late Mrs. William Graham, had requested should be given to the Museum. A border of Point de Venise à réseau was received from the late Mrs. Hungerford Pollen, who also gave two napkins of white linen damask, probably Irish of the first quarter of the 19th century. In 1870 Mr. Fitzhenry gave a lappet of early 18th century Brussels bobbin lace, and now Miss J. M. Hughes has very kindly given the corresponding lappet which she found in the drawer of a piece of furniture in her possession that was formerly in his collection.

Mr. Talbot Hughes, to whose genius as a collector the Museum has already owed so much, has this year given his unique collection of old English foot-gear, consisting of over a hundred examples, dating from the late 14th century to the 16th century. This collection will be of the greatest use for the study of costume. Mr. Vacher also gave a pair of lady's shoes of pale yellow kid, stencilled in black in a pattern of rosettes, small quatrefoils and dots arranged in rows. They date from the late 18th century, and have just the quality that suggests the delicate atmosphere and elegant grace of Miss Austen's novels. Another pair of lady's shoes of about the same period was given by Mrs. Alfred Clarke. This pair is also singularly pretty, and is covered with a cream-coloured silk damask; the toes are pointed, the insteps well arched, and the heels slender.

The hair work which was so characteristic a feature in costume, from the sentimental Regency to the still more sentimental early Victorian period, is now well represented in the Museum by some excellent specimens presented by Mr. Alfred Jones. They consist of four bracelets of plaited human hair, a bracelet of horse hair, perhaps used in imitation of human hair, and a pair of very curious cups of brilliantly dyed horse hair, ornamented with beads, and of most barbaric colouring. In size they are slightly larger than egg cups, but they were evidently

* See note on p. 40.



PANEL OF BOBBIN LACE. Italian (Milanese) ; seventeenth century.
PRESENTED BY LOUIS C. G. CLARKE, ESQ.

intended to be purely ornamental and are quite characteristic of debased domestic art a hundred years ago. A gentleman's hair watch-guard, and a pair of hair ear-rings with the cups of engraved gold, were given by Mrs. Gordon, some of whose other gifts have already been mentioned.

The Museum has a singularly interesting collection of early textiles, found in Egypt in the Coptic burying grounds of the Græco-Roman period. The fine quality of the Coptic weaving, and the masterly way in which their complicated designs and patterns were rendered, point to an elaborate civilization which forms a link between the classical and mediæval worlds. Sir William Lawrence added to this collection three pieces of tapestry-woven work. The first is a panel from a scarf woven in purple and yellow wools and undyed linen thread. The second is a shoulder band from a tunic, woven in coloured wools on yellow woollen warps in a spirited pattern, consisting of a succession of nude figures riding on marine monsters, backed in red; near the top are two men on rearing horses. The third is the corner of a linen cloth, faced with loops and ornamented with a roundel and two bands of tapestry weaving. The pattern on the roundel consists of a boy holding a duck, the whole surrounded by various animals and birds. The two bands have a pattern of boys, hares and birds, separated by leafy sprigs.*

Rather later in period than the above is a portion of the front of a tunic which has been given by Mr. H. Clifford-Smith. It is said to have been dug up at Abydos and appears to be 6th century work. It has part of a broad purple shoulder band, edged on the inner side by a narrow stripe with a succession of running animals in purple, alternating with plant forms of three stems in dark blue on a yellowish ground.

A specimen of fine linen thread as used in lace making was given by Miss Spiller. It was preserved in an old envelope on which was written "Purchased in Lisle, March, 1815." In memory of her mother, Mrs. Godwin Rooth, of Hampstead, Miss M. A. Rooth gave a charming doll, dressed as a "belle" of about 1830. The doll has blue eyes and dark brown hair hanging in ringlets, and wears a dress of light brown silk with "leg-of-mutton" sleeves. She has a "coal-scuttle" bonnet of plaited straw. Mr. J. Hamell gave a cap from Zanzibar, made of plaited esparto grass; it was made in the 19th century. A French parasol, dating probably from the period of the Second Empire, was given by Miss R. Shipman. It is covered with the Chantilly

* See note on p. 40.

bobbin lace for which the Empress Eugénie is said to have made a fashion.

Members of the Friends' War Victims Relief Expedition sent from France ten examples of the work of French villagers exiled from devastated areas. An industry, of which these are some of the fruits, was instituted by the expedition to enable the unfortunate refugees to earn a little by embroidery, an occupation that incidentally has been of great use also in reducing the nervous strain resulting from their experiences. The patterns used were generally designed by members of the expedition, and are not at all such as would have been evolved by the refugees unaided. Old home-spun sheets, Canadian flour sacks, any old material that came to hand was brought into use in manufacturing these articles.

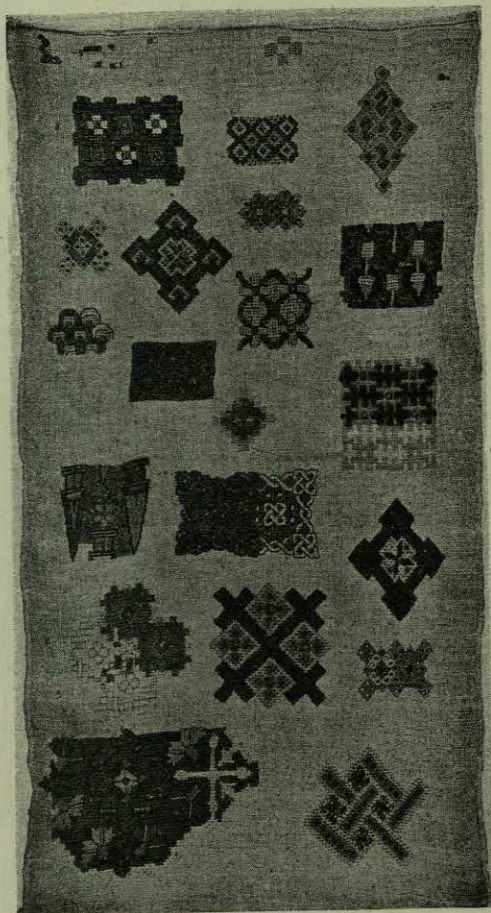


FIG. 27.

ornament. The embroidery is in silver-gilt and silver thread and coloured silks, and some of the patterns are in petit point and drawn work.

Miss Phelps gave a Chinese fan of the late 18th century made in delicately carved ivory with a pastoral scene of men and women among trees and buildings.

A Jacobean Sampler was given by Mr. Francis C. Eeles. Samplers of this period are rare, and this example shows most of the forms of needlework then popular (FIG. 27). There are twenty detached geometrical and floral patterns on it, including roses, carnations, swastikas, and S. forms within lozenge compartments, together with obelisks, acorns, and scale and interlaced

Mr. J. H. Bloom gave a piece of blue and white linen woven at the old weaving shed at Mickleton in Gloucestershire about 1795. This kind of example, characteristic of ordinary country use, is particularly valuable. It is so often the special and unusual objects which are preserved, and from such it is difficult to discover what was typical of their period. An 18th century Moorish towel scarf of linen, closely embroidered with red and blue silks, has been given by Colonel C. Rochfort Boyd, who bought this fine piece of work at Gibraltar in the "eighties."

Sir Charles Marling, K.C.M.G., C.B., gave two pieces of 17th century Persian work, a cover of brocade woven with a pattern of irises in metal and silk thread, and a cover of woven silk with a border woven in coloured silks and silver-gilt thread. There appears on it an ejaculatory inscription in Persian "Oh martyred imâm Husain! Oh imâm!" The lettering and the ground of the central panel are in green, and the blossoms and ground of the cartouches which surround it are in yellow. The pattern of the border consists of delicate wavy stems in colours on a gold ground.

Sir William Lawrence, whose gifts of Coptic work have already been mentioned, gave a French silk textile of the period of Louis XVIII. or Charles X., and purchased by him at a Red Cross Sale at Guildford. It was probably woven for the seat of a settee, and has a pattern in yellow and white on a red ground. In Dumonthier's "*Etoffes d'Ameublement*" there is an illustration of a hanging or cover in the Throne Room of the Tuileries about 1830 which has practically the same peculiarities as this unusual piece.

A panel of brocade, remarkable for its beautiful colouring, was given by Mr. Bowyer Nichols. The panel was acquired in Madrid, but the workmanship appears to be French of the early 18th century. The design, which is woven in brick-red and cream-white silk, is a rococo pattern of fountains flanked by small vases of flowers, the whole embowered in flowering plants.

A piece of modern cotton damask was given by Messrs. Liberty. The design is adapted from that of a sixteenth century wall paper, portions of which were found during alterations in the Master's Lodgings at Christ's College, Cambridge.

Mr. Cecil F. Crofton gave a little embroidered figure of a lady, dressed in the fashion of about 1750. The picture, which is on vellum, is probably French, and is unusual in being equally finished both at back and front. The face, hair, head-dress, neck and hands of the

little lady—she is only about four inches high—are all painted in water colour.

A peculiarly interesting napkin of linen damask, French work of the middle of the 18th century, was given by Lady Bergne. It is woven with subjects and scenes connected with the War of the Austrian Succession. In the centre is a circular shield, bearing three fleurs-de-lys (France), encircled with the collars of the Orders of the Holy Ghost



FIG. 28.

and St. Michael, and ensigned by the royal crown flanked by crowned shields, quarterly; 1st and 4th, three fleurs-de-lys; 2nd and 3rd, a dolphin for the Dauphin of France. There is an equestrian figure of Louis XV. on a ground powdered with fleurs-de-lys, and representations of the city of Tournay and the Battle of Fontenoy. In the borders are shown Flemish Towns, Ath, Meenen, Ypres, Tournay, with trophies of arms.

Miss Alice J. Sherwin gave a tablecloth woven with sub-

jects connected with the adventures of Prince Charles after the Battle of Worcester. Among the scenes Prince Charles is shown concealed within the oak tree in Boscobel Wood with soldiers bearing muskets in search below. There is another scene in which a lady appears riding on a pillion behind a man; this possibly represents the Prince's disguise as Mrs. Lane's attendant on the journey to Leigh, near Bristol. The donor stated that the cloth was made from flax, spun by Mary, "the wife of Sackville Greaves, and caused to be woven into its present pattern as a memento of the Prince's successful concealment in a

chimney of her house during his flight from Cromwell. The prince at the time presented a ring which is still in possession of the family." Miss Sherwin also gave a linen cover embroidered in colours with a representation of Christ and the woman of Samaria at the well (FIG. 28), either of Swiss or South German origin, and dated 1598; an embroidered linen panel representing the Resurrection, probably of the



FIG. 29.

same period and origin, several pieces of a rich English embroidery of the early 18th century, and part of a cover of linen, Turkish work of the 17th century, exquisitely embroidered with a floral pattern in crimson, green, yellow, and black silk.

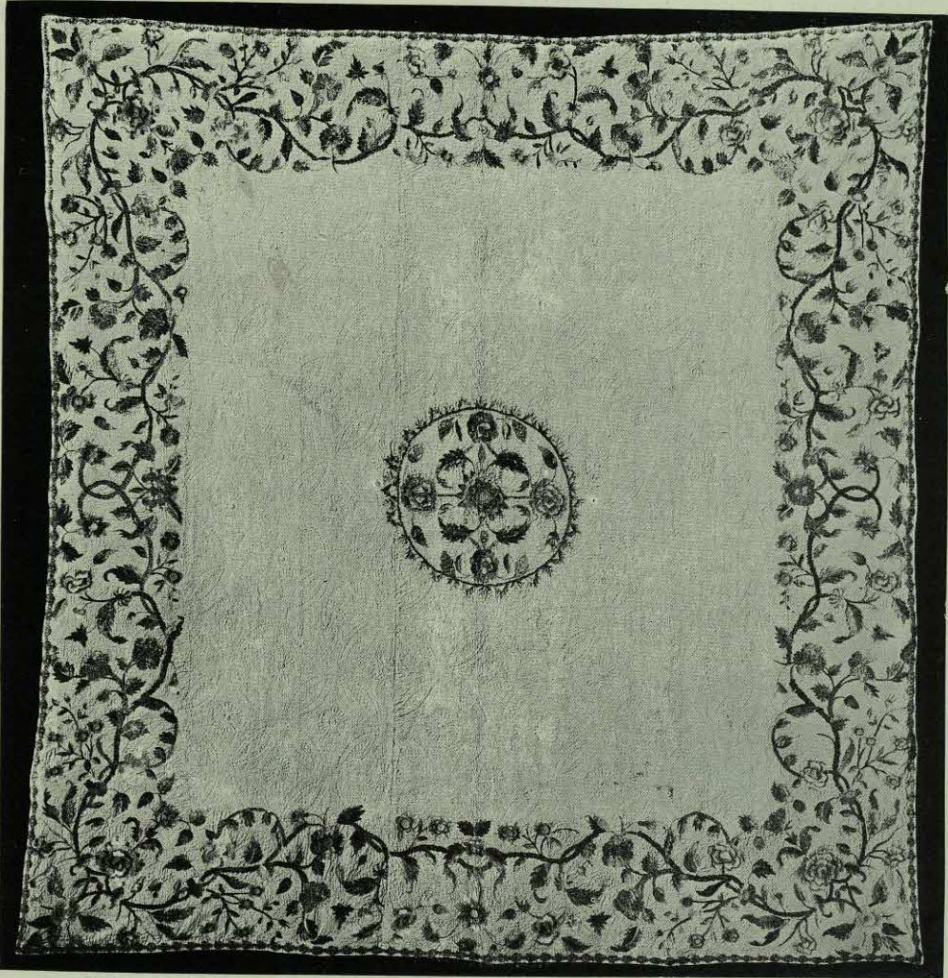
(2) BEQUESTS.

AN interesting acquisition was made under the will of the Rev. Dr. N. H. C. Ruddock, formerly of Venne House, Wiveliscombe, who died in January, 1918. Dr. Ruddock had inherited a number of heirlooms

from the family of Admiral Blake, and his bequest consisted of five of these treasures. Three are elaborate caps, and the other two, a Christening cloth and a waistcoat. Of the caps the most interesting is one of a late 17th century design, evidently made for a child. The materials are green silk velvet, pink satin, striped red silk, and green and gold North Italian brocade. The other caps are both of the early 18th century and are of the kind worn at that time by gentlemen in their own rooms as a relief from the burden of their large full dress wigs. One is of red silk velvet with a tassel of orange-coloured silk at the top, the other is also of red silk velvet, but has the brim lined with pale blue dotted silk. The waistcoat is of pale blue silk velvet, woven in cut and uncut pile, in a pattern of wavy stems with long leaves and conventional flowers springing from the corners (FIG. 29).

A portrait in silk of Joseph Marie Jacquard, master weaver, and innovator in the methods of French weaving during the early 19th century, was left to the Museum by Major-General H. P. Babbage. The quality of the weaving is so fine that the portrait, which is woven in black and white, has the appearance of a line engraving. It is found to have five hundred weft threads to the inch and almost as many warps.

A fine example of quilted linen work was bequeathed by the late Miss F. E. S. Juxon-Jones. It is a coverlet probably worked in India under English direction, and is quilted with yellow silk and embroidered with silver-gilt and silver thread and coloured silks in an elaborate floral pattern (PLATE 22). When received it was surrounded by panels of English quilted work of the same period (first half of the 18th century). These panels are themselves of considerable interest, and have now been detached from the coverlet to which they evidently had merely been added to make it large enough for some particular purpose.



LINEN COVERLET, with quilting and embroidery. Probably worked in India under English direction ; first half of eighteenth century.

BEQUEATHED BY MISS F. E. S. JUXON-JONES.



1. CHEST OF DRAWERS on stand, figured walnut.
 2. TABLE, inlaid walnut. English; late seventeenth century.
- PRESENTED BY THE DUKE OF BUCCLEUCH, K.T.

VIII.—DEPARTMENT OF WOODWORK.

THE grant for the purchase of Museum objects being still in abeyance, acquisitions in this Department during 1918 were confined to gifts and one bequest.

(1) GIFTS.

H.R.H. THE PRINCESS LOUISE was graciously pleased to present a Japanese box and cover and a circular tray of split and plaited bamboo.

A most important gift during 1918 was that of a number of pieces of furniture from Boughton House, Northamptonshire, given by the Duke of Buccleuch, K.T. These pieces of furniture belong, with one exception, to the later years of the 17th century, and were part of the original furniture of the house which Ralph, Duke of Montagu built and furnished at this date. They include the following pieces:—a large mirror with glass border and applied ornaments, a characteristic example of a type hitherto unrepresented in the Museum; a chest of drawers of figured walnut on stand, with scroll legs and stretchers, a rare and attractive specimen of the furniture of the period (PLATE 23); a table of inlaid walnut on five spiral legs (PLATE 23); a circular table of pearwood with column support and tripod stand; a walnut armchair covered with green velvet; an armchair richly carved and gilt with scrolls and foliage, with its original cushion of green Utrecht velvet (FIG. 30 on p. 54), and a companion chair without arms; a chair with oval back and circular seat of canework covered with leather, on scroll legs, a peculiar type of which there are several others at Boughton; and a mahogany armchair of the 18th century showing remains of a covering of figured velvet of great richness. The importance of this valuable gift cannot be overstated. The keen competition at the present day for the acquisition of English furniture, and the high prices consequently asked for any good pieces which come into the market, make it more and more difficult, as time goes on, for the Museum to fill gaps in the collections of English furniture. Such a gift as the above, therefore, is of the greatest assistance to the Museum, and most sincere thanks are due to the Duke of Buccleuch for his generosity. This furniture consists of pieces of good and simple design such as should

prove to be excellent models for modern craftsmen, and, moreover possess additional interest from their historical associations.

Another interesting gift of English furniture was made by Mr. F. L. Lucas, to whose generosity the Museum has often been indebted on former occasions. This gift consists of an oak chest of the 17th

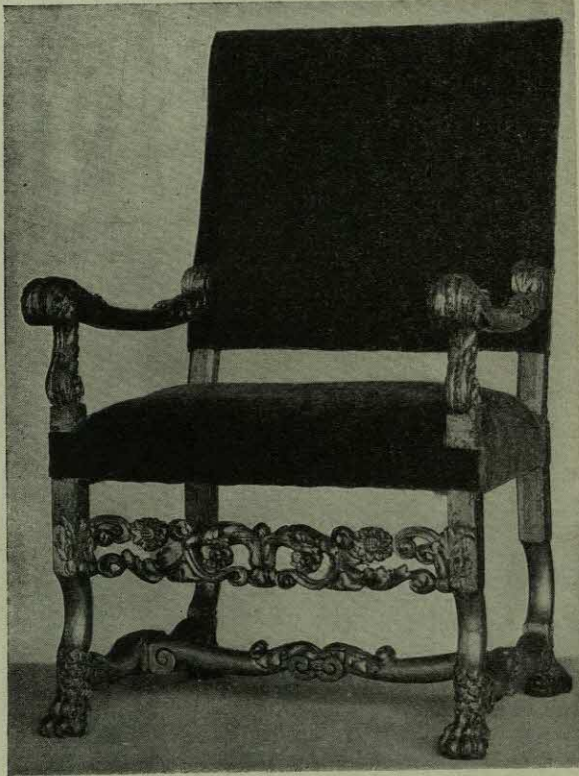


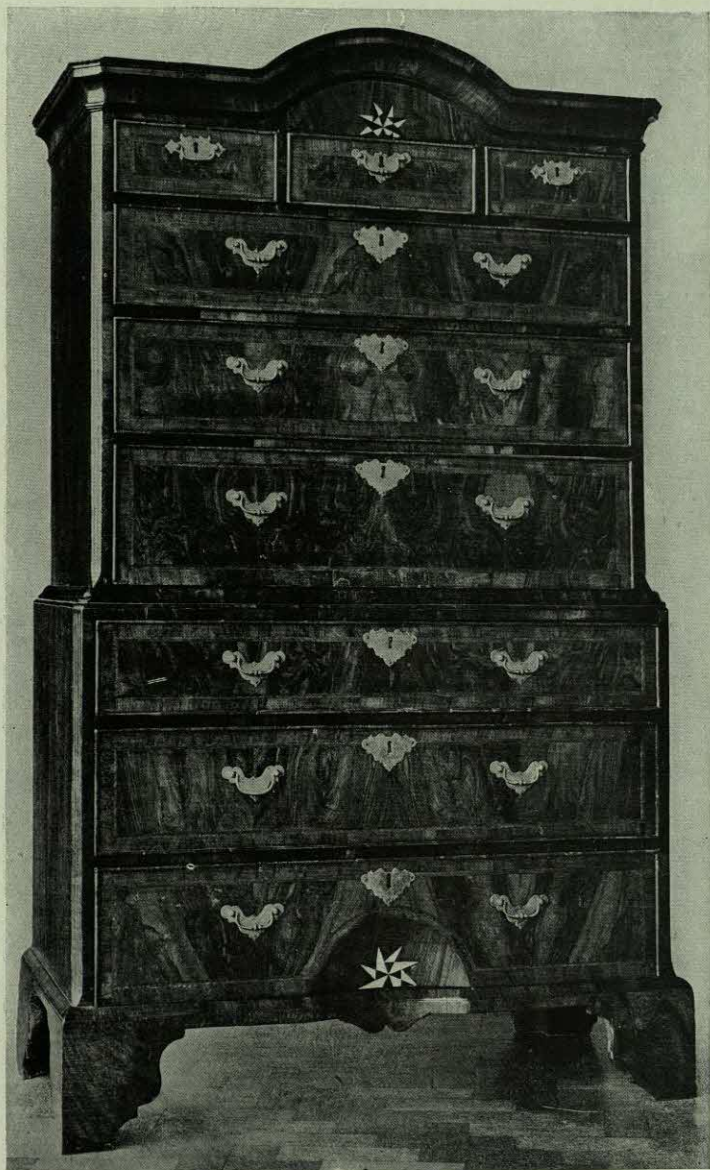
FIG. 30.

in 1913) are decorated with incised designs filled in with black composition. They bear the arms of Sir William Kingston, surrounded by the Garter. He was made a Knight of the Garter in 1539 and died in 1540. The panels are stated to have come from Flaxley Abbey, Gloucestershire. They are figured in Macquoid's "History of English Furniture."

Mr. Cecil F. Crofton presented a chess-table, a chair, an album, an envelope case and a work-box decorated with papier-mâché and mother-of-pearl, examples of a type of work which was fashionable in

century, a double or "tallboy" chest-of-drawers of walnut with brass handles of the time of Queen Anne (PLATE 24), and three bentwood chairs of the well-known "Windsor" type, all most useful additions to the collections. Sir Otto Beit presented a valuable tripod screen of mahogany in the style of Chippendale, purchased at the Red Cross Sale at Christie's (FIG. 31 on p. 55).

Eight carved oak panels of the time of Henry VIII., which probably formed part of the frieze of a room, were presented by Mr. H. Avray Tipping, F.S.A. These panels (two of which had been presented by Mr. Tipping



DOUBLE CHEST OF DRAWERS, figured walnut. English ;
early eighteenth century.

PRESENTED BY F. L. LUCAS, ESQ.

England in the first half of the 19th century; to Mr. Crofton the Museum is also indebted for an Italian reliquary of wood inlaid with mother-of-pearl.

Two interesting collections were presented by Lady Cory. The first consists of eight straw-work boxes and a straw-work picture made in England by French prisoners of war during the Napoleonic Wars (1796-1816). They display great taste and ingenuity and are rich in decorative motives. Lady Cory's second gift includes a number of small specimens of ivory and bone work, many of them the work of French prisoners. Amongst them are little mechanical models of spinning wheels with figures, and full-rigged sailing vessels, all executed with great skill and delicacy.

An early Welsh harp, which had been for many years at the Museum on loan from Lady Llanover, was presented by Lord Treowen in the name of Lady Llanover. It was made in the 18th century by the Welsh Harp-maker John Richards, and bears his initials. This maker is known to have maintained the ancient form and construction which had been handed down from the earliest times from one Welsh harp-maker to another. He was famous as the maker of the Welsh harp of John Parry, of Rhiwabon, the blind harper, whose playing produced such an effect upon the poet Gray that, as recorded by himself in his letters, "his ravishing blind harmony and tunes of a thousand years ago" had inspired his poem of the Bard and enabled him to finish it. Another musical instrument, a French accordion of the early years of the 19th century, was presented by Miss Millicent Draper.

Mr. Sydney Vacher presented five interesting pieces of wood-

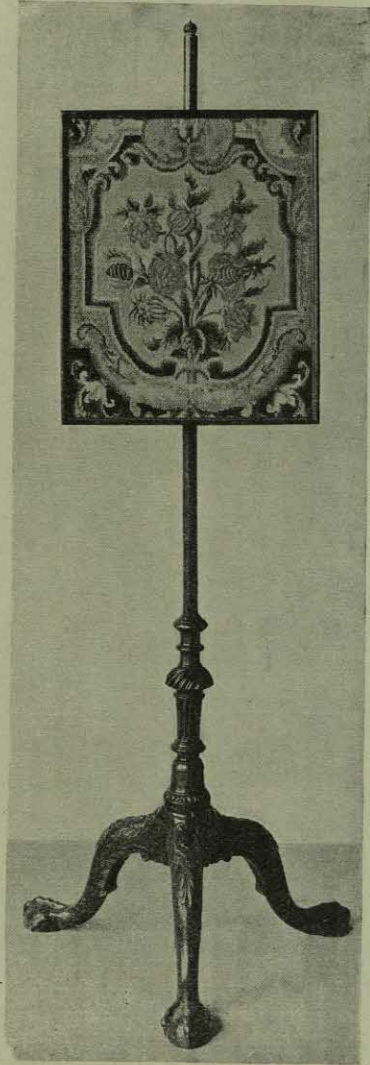


FIG. 31.

carving consisting of the lintel of a chimney-piece, French work of the 18th century, a French walnut panel carved with a mask and strap-work from a door of the 16th century, a French cupboard door of the early 16th century, carved in oak with a profile head within medallion; and a carved pilaster and a panel of linen ornament, also of the 16th century.

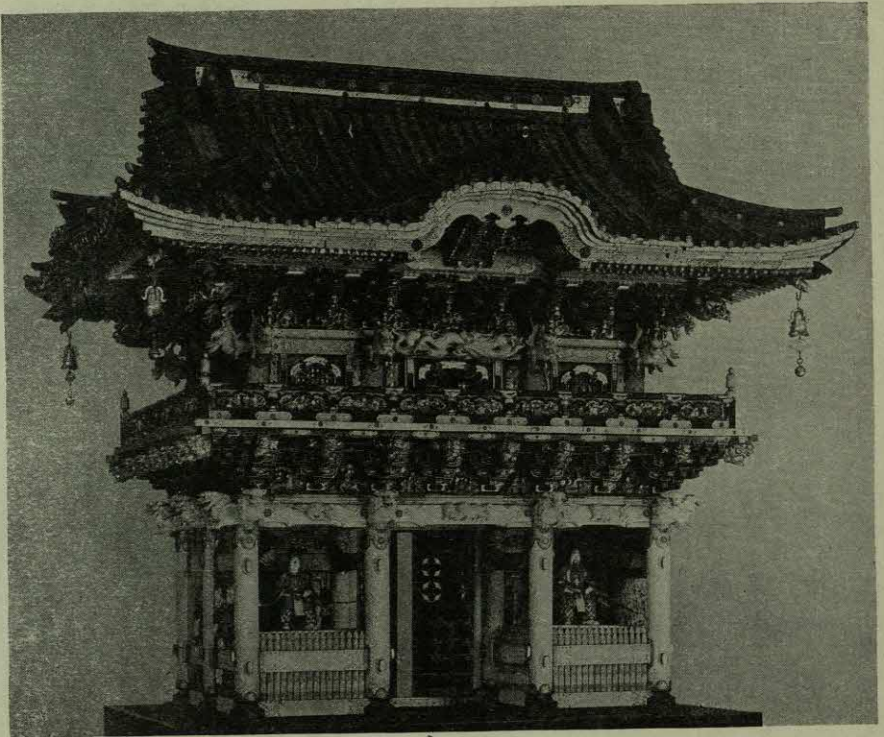


FIG. 32.

A model of the famous gateway, the *yomei-mon*, at Nikko, Japan. was given by Mr. Oscar C. Raphael and Mr. A. Chester Beatty (FIG. 32). The model, which was purchased by the donors at the sale of the Hodgson collection of Japanese works of art, is nearly three feet in height, and is elaborately and minutely painted in gold and colours. The gateway itself, finished in the year 1624, leads to the temple and tomb of the Shogun Ieyasu at Nikko.*

* A detailed description of the building is given in "The Temples and Shrines of Nikkō, Japan," by R. C. Hope; also in Terry's "Japanese Empire."

Other gifts to this Department comprised an English spice-box of turned and painted wood, of the late 18th century, from Mr. Thomas Sutton; a piece of oak moulding of the 15th century, with remains of colour from the rood screen of Leigh church, Wiltshire, and a portion of a beam of the late 15th or early 16th century from the same church, from the Rev. M. J. T. Milling; a 17th century money-box, said to have come from a church in Wiltshire, and a shield of embossed leather, from Mr. H. B. Bompas; two Italian figures of the 17th century representing Faith and Hope, from Mr. J. E. C. Bracebridge; the balustrade of a staircase and a doorway, of the late 17th century, removed from Adelina Grove, Mile End Gate, from Sir Bignell Elliott; and two fragments of English plaster work of the second half of the 16th century, painted in grisaille, from Mr. C. J. Charles (FIG. 33).

(2) BEQUEST.

MRS. M. A. Barlow bequeathed a French marble-topped commode of the period of Louis XV., decorated with marquetry and ormoulu mounts.



FIG. 33.

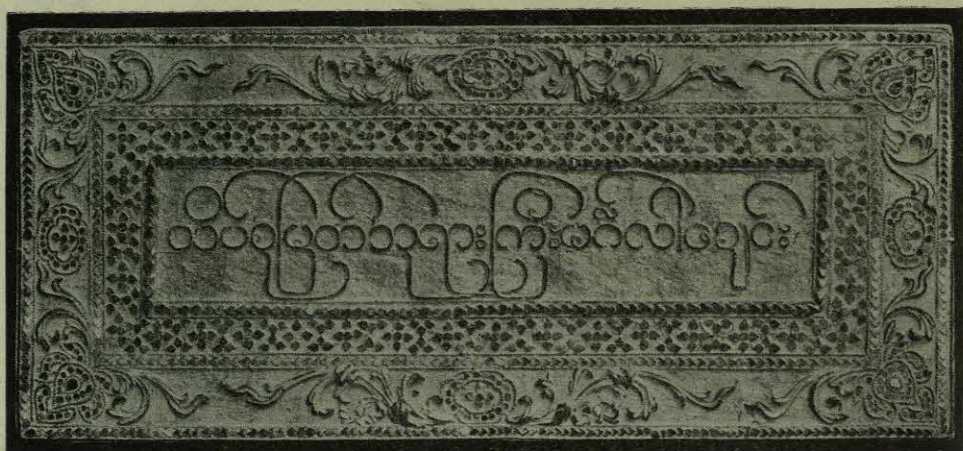


FIG. 34.

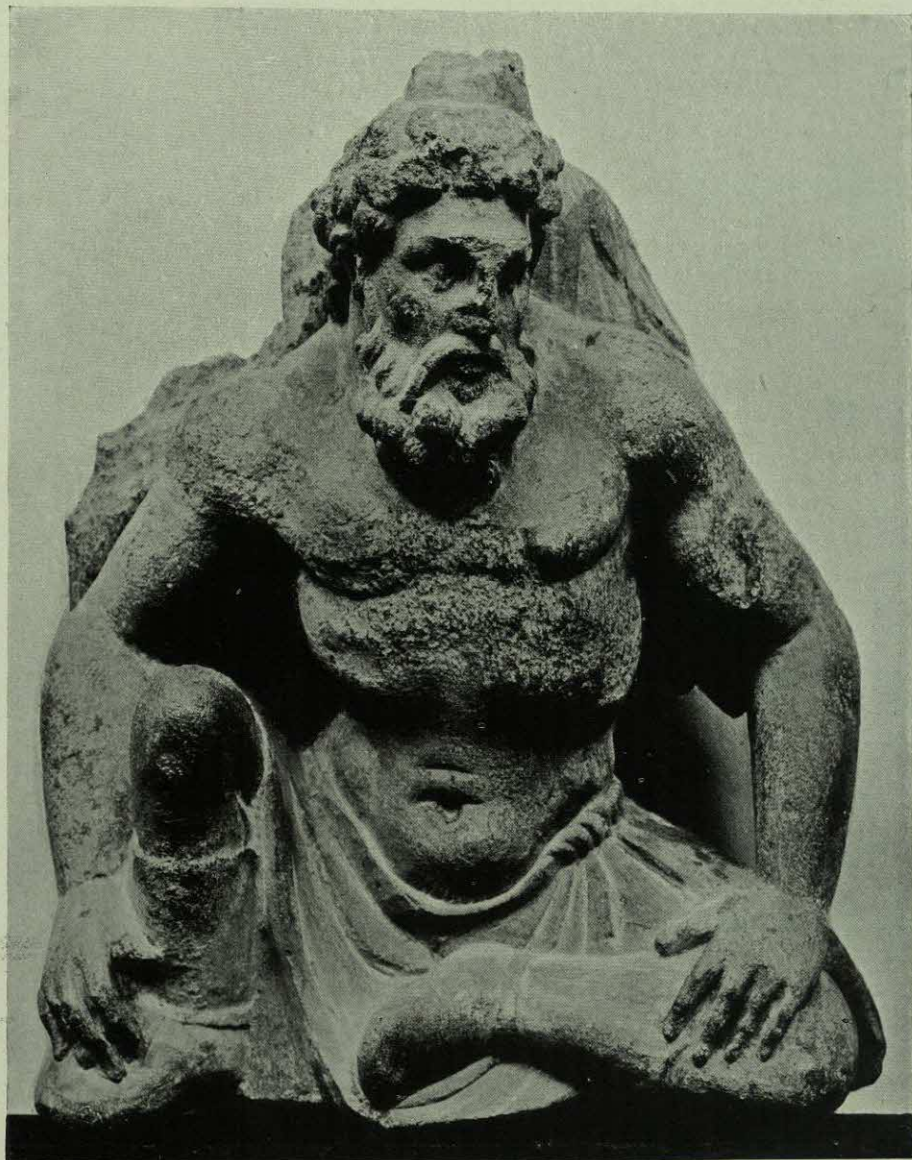
IX.—INDIAN SECTION.

ALTHOUGH few in number, the accessions to this Department, nevertheless, include several items of interest. An especially useful gift was the fine series of aquatints contributed by Mrs. Reginald Murray to the East India Company Collection.

(1) GIFTS.

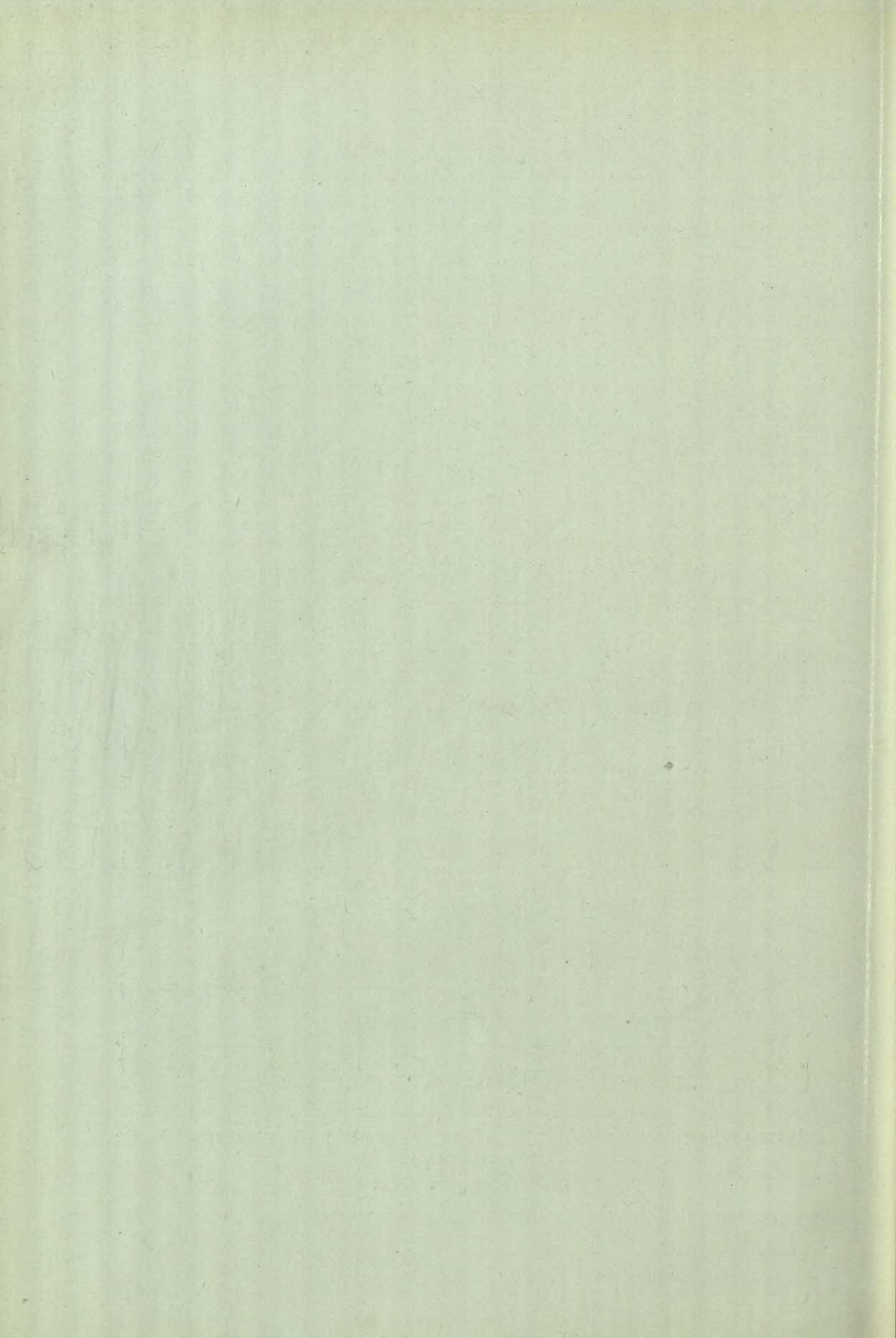
FOR the sub-section of Sculpture there was received from Lieut.-Col. R. de Villamil a characteristic winged figure of a so-called Garuda, carved in grey stone (talcoose schist), which was discovered in 1878 on the site of a Buddhist *stupa* at Hidda, near Jalalabad, in the Kabul River Valley, Afghanistan.* This fine Græco-Buddhist relief—for such it really is—was the work of an Indian sculptor of the Gandhāra school, between 50 B.C. and 150 A.D., inspired by the figure of a classical Atlas or that of a Zeus (PLATE 25). His representation of footwear, however, is distinctly Asiatic (similar boots, almost identical in form, are seen on images of the sun-god, Sūrya, in Northern India). Garudas of this type, winged and booted, were presumed popular subjects with the monastic craftsmen of this great Indo-Hellenic school; several fine examples are still preserved in the Museums at Calcutta.

* Formerly a territory of the Gandhāra Kingdom, of which Purushapura (now Peshawar) was then the capital.



GARUDA, greystone, from Hidda, Afghanistan. Græco-Buddhist (Gandhāra School);
50 B.C. to 150 A.D.

PRESENTED BY LIEUT.-COL. R. DE VILAMIL.



and Lahore, and four, which were found in the ruins at Jamālgiri, north-east of Peshawar, are now in the British Museum.

To the collection of Calligraphy, Colonel Horace Barnet presented two rare Burmese MS. books found in the apartments of Queen Supaya Lat at Mandalay Palace in 1885. These works have each the same title, "A Song in glorification of the Holy and High Buddha," and both are written in modern Burmese round text, within illuminated borders, on folding pages of sekkubin paper.* Both panegyrics, respectively, bear the signatures of the two nobles, Mingyi Mindin Mahā Sithu, the Lord-Lieutenant of Wetmasut, and Minthada Thudhamma Mahā, the Lord of Lākayaing, who, in 1882, submitted them as gifts to the eldest daughter of King Thibaw Min and Queen Supaya Lat at the Buddhist ceremony of "The Boring of the Ears." The two book covers, alike, are decorated in a fashion that is typically Burmese, with relief ornament modelled in thitsi-lacquer (*Melanorrhœa usitata*), gilt and jewelled with laminæ of coloured looking-glass (*thayo* work); their titles appear on the front cover of each book (FIG. 34).

Mr. W. Ameer Ali gave to the Arms Collection two scarce Indian percussion-cap pistols which, although of rough workmanship, are both constructed entirely of steel—the component parts of each (smooth-bore barrel, stock, and butt) being rudely welded together—and one still retains its short ramrod. These weapons, made either at Lahore or Lucknow during the first quarter of the 19th century, were recently found on dacoits, captured in the Rohilkhand district, Northern India.

The Costumes Collection received a useful gift from Miss H. E. Tyler, comprising four small painted wood figures made at Lucknow, Oudh, before 1812, and including two admirably carved models of nautch-girls. It should be noted that figures of this kind are of the greatest possible utility for Museum purposes, in that they supply true details of fashion, method and colour. Without them, conundrums respecting the wearing of certain garments, and points such as the correct draping of the *sārī* (the characteristic long-cloth worn by Hindu, Moslem, Parsi and Sikh women), or the fitting of the *choli* (a small bodice-like jacket), would frequently remain unanswered.

The Secretary of State for India contributed an important addition to the East India Company Collection, consisting of a deed-box formerly the receptacle for the Royal Grant (with Seal) made by His Majesty King George III. to the East India Company of booty taken at

* A paper of excellent quality prepared from the pulped inner bark of the paper mulberry tree (*Broussonetia papyrifera*).

Serhampore (Serampur), Hugli district, Bengal, in 1808.* This box of wood, covered with tooled leather and shaped to receive the document and seal, was made in London and bears the date, "2nd Oct., 1812." It will be exhibited together with a similar box which formerly held the Grant of Arms (with three Seals) made to Haileybury College, founded by the Company in 1807. Another important addition to the "Old John Company" collection was that made by Mrs. Reginald Smith, who generously presented a valuable series of 111 aquatints and colour-aquatints, plates from "Fraser's Views in Calcutta," published by Smith Elder and Co., London, in 1826, together with six colour-aquatints, plates from "Barron's Views in India, chiefly among the Neelgherry (Nilgiri) Hills," published by R. Havell, London, in 1837.

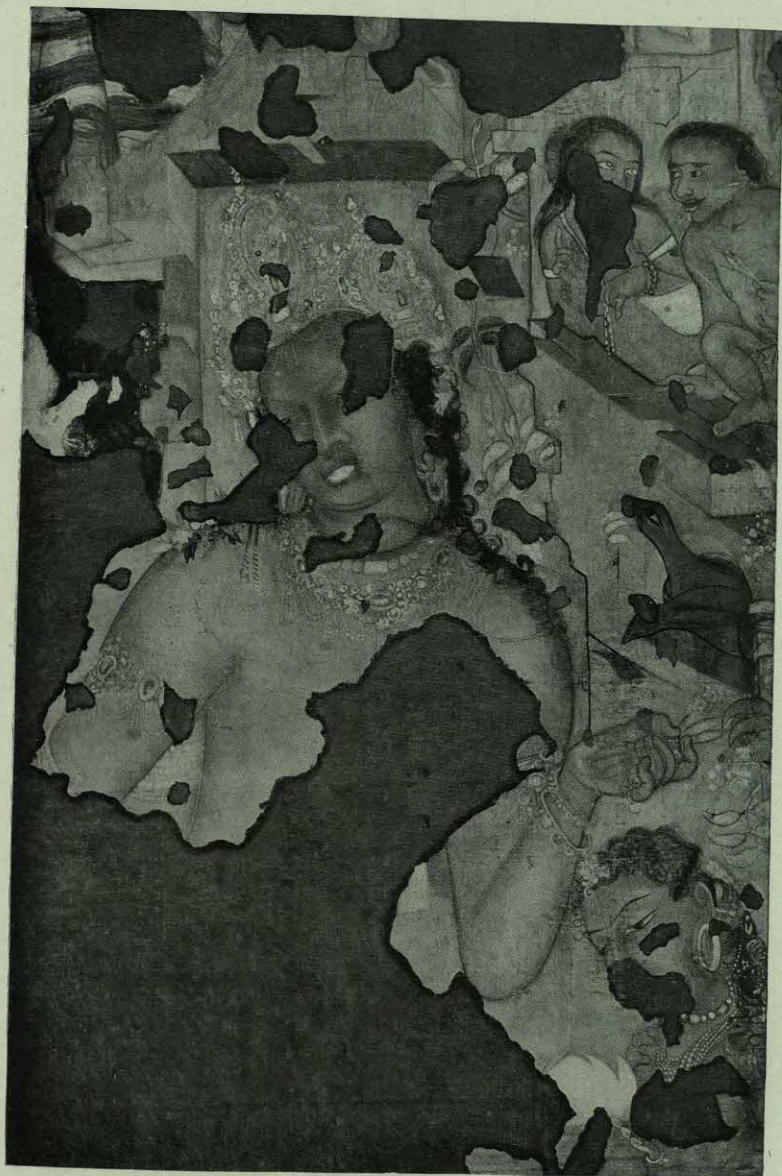
It may be recorded in this Review that great progress has been made in the task of remounting and restoring the damaged copies of the famous frescoes in the Buddhist Cave-Temples at Ajantā, which have been in the collections for many years but have not hitherto been exhibited.† These canvases were made in the early "eighties" by native students of the Bombay School of Art working under the direction of Mr. John J. Griffiths, and their value as records is the greater as the originals are rapidly deteriorating. The specimens selected for illustration were copied from wall-paintings on either side of a shrine-doorway in Cave I. (a monastic dwelling-room, or *vihāra*); and the date of the originals, both of which were doubtless executed by the same master-hand, may approximately be placed between the years 626 and 642 A.D. The subject figure of each is a celestial *Bodhisattva*, and in both instances the exquisite treatment of the hands is a very noticeable feature. The one containing the remarkable representation of Avalokita with his rosary (PLATE 26) possibly outrivals the other, in which Vajrapani is portrayed holding, in his left hand, a blue lotus with its petals emblematically arranged in the form of a thunderbolt-sceptre, or *vajra* (PLATE 27).

* Serampur, a settlement of the Danish East India Company, was surrendered, unconditionally, to the British.

† They were rescued from a fire which originated in one of the International Inventions Exhibition buildings in 1885, and thence spread to the galleries of the Indian Section. Of those which have undergone renovation, at least two-thirds can again be regarded as worthy memorials of the extraordinary work, style and technique of the Ajantā school.



AVALOKITA WITH HIS ROSARY. Copy of the original Buddhist (Ajantā) fresco of the period 626-642 A.D.



VAJRAPANI HOLDING A LOTUS-VAJRA. Copy of the original Buddhist (Ajantā) fresco of the period 626-642 A.D.

X.—LOANS.

Ceramics.

SIR John F. Ramsden, Bart., lent a small series of chosen examples of early Japanese pottery. As most important amongst them may be named a box with a design of pine-trees and reeds, and a small covered box painted in brown, of Shino ware of the 16th century, and another box with inlaid decoration in the Korean manner made somewhat later at Oribe. A bowl with vine-pattern by Gempin of Nagoya, and another with formal flowers by Gorōshichi, are early examples of underglaze blue painting in the manner of Chinese porcelain.

As a supplement to his gift of Korean porcelain of the earlier dynasties, Mr. Aubrey Le Blond contributed as a loan a representative series of the porcelain made in Corea under the lately-extinct Yi dynasty. Most of the specimens were probably made during the 17th and 18th centuries. They include wares painted under the glaze in blue or copper-red of dull crimson tone, brownish and purplish mottled glazes, and porcelain with carved or modelled decoration under a clear glaze more or less strongly tinged with pale greenish-blue. Though inferior in accomplishment to their Chinese contemporaries, these Korean porcelains have a very interesting character of their own, showing that, at least in intention, their makers were fine artists with no uncertain sense either of beauty and of fitness of design.

Mr. Le Blond also lent a large representative collection of "Salopian" porcelain (made at Caughley towards the end of the 18th century). Not only the well-known "blue and white" and gilt wares are included, but also examples of the less usual decoration in coloured enamels.

A valuable collection of 66 specimens of Lowestoft porcelain with polychrome decoration, including figures, was lent by Mr. Edmund F. Broderip. The loan provides ample material for the study of the productions of a factory which is poorly represented in the Museum and about which much misunderstanding has hitherto prevailed.

Loans were also received during the year from the Duke of

Buccleuch, K.T.* (a set of seven vases of Sèvres porcelain with turquoise-blue ground), the Rev. J. F. Bloxam, C.F., M.C. (additions to his loan of Ming Chinese porcelain), the Rev. E. A. Downman (four dishes of English delft ware of the 17th century), Mr. Harvey Hadden (additions to his loan of Chinese pottery), and Sir Guy T. S. Sebright, Bart. (a pair of porcelain vases made by Minton).

Engraving, Illustration and Design.

MR. Stanhope A. Forbes, R.A., lent to the Department a collection of etchings and drawings by the late Mrs. Stanhope Forbes (formerly Elizabeth A. Armstrong). The etchings are a complete set of fine proofs which Mr. Forbes specially selected and retained purposely for his own collection. The drawings are mostly of the series done for illustrations to "King Arthur's Wood" (Bristol, 1904), which were exhibited about that time at the Leicester Galleries. Some forty years ago, Mrs. Forbes was a student of the Royal College of Art, and she has placed upon record an account of the happy and fruitful hours spent daily in the Museum at that time. Now that her etchings and drawings are highly valued by students and collectors, it is appropriate that a loan exhibition of her work should have been held here, where it is the owner's generous intention that the etchings shall at length find a home.

Metalwork.

EXTENSIVE additions were made by Captain C. D. Rotch to his collection of English silver; it now falls into two groups, one representing work of the early years of the 18th century and the other including work of the latter part of the century. Among the former attention may be directed to a pilgrim bottle of about 1702, a magnificent piece of workmanship; and a tea-caddy of 1718 with rich mouldings. Of the latter the more important are a set of four candlesticks of 1765; a vase and cover of 1779 in the prevalent classical style; and a centre-piece of 1790, of unusual design with fine pierced and chased decoration.

Mr. G. C. Bower added a plain jug of bold outline to his group of George II. silver. Mr. Harvey Hadden enriched his case of early eighteenth century silver with an unusually fine Irish example, a jug bearing the Dublin hall-mark for 1710. The Vicar and Churchwardens of St. Paul's, Shadwell, lent the group of silver-mounted staves

* The Duke of Buccleuch also lent an important Persian carpet of the 16th century.

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belonging to that church. The Misses Boore lent a remarkable group of English and Dutch silver toys of the 17th and 18th centuries.

Miss Ethel Gurney lent a small collection of bronze and brass work, including an English bronze mortar bearing the letters ER and the date 1601, several rare types of brass candlesticks of the early part of the 18th century, and a magnificently engraved Dutch tobacco-box of the late 17th century. Mr. David Currie added to his already extensive collection a steel mirror-case etched and gilt with a design in

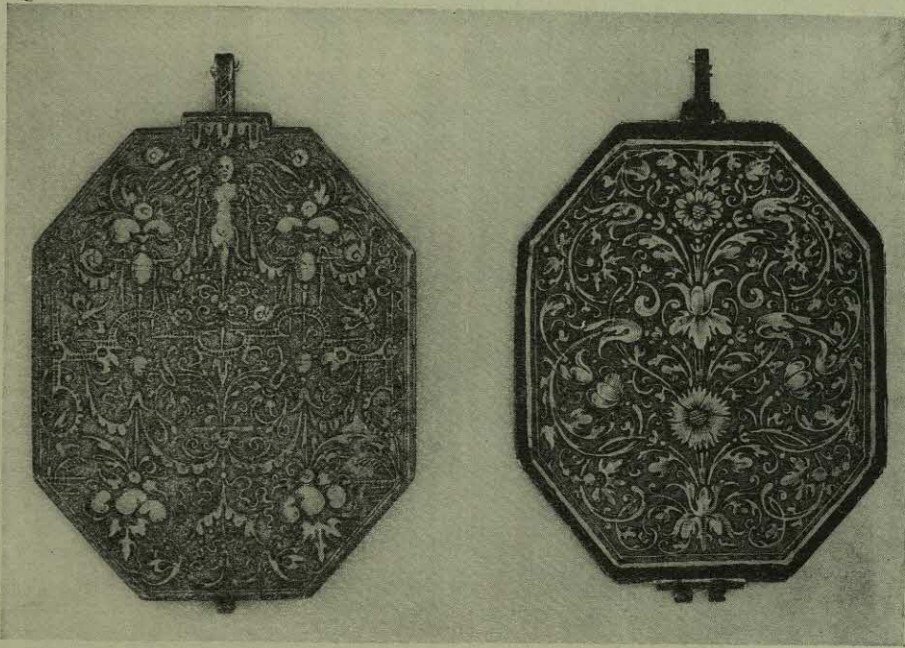


FIG. 35.

the style of Paul Birckenhultz, early 17th century work, from the S. E. Kennedy collection (FIG. 35); and a picture-frame of steel damascened with gold and silver, Milanese work of the 16th century. The Vicar and Churchwardens of Shipley Church, Sussex, lent the interesting chasse belonging to their church, Limoges *champlevé* enamel-work of the 13th century. From Mr. Whitcombe Green was received a group of Italian bronzes, chiefly of the sixteenth century. Mr. Oswald Barron lent an early cast-iron fire-back, together with groups of fire-dogs, French and English; and Mr. Aubrey Le Blond a collection of rare examples of bronzes from Korea.

Woodwork.

H.R.H. The Duchess of Albany was pleased to lend a piano made in 1817 by Broadwood for Princess Charlotte.

The Lords Commissioners of the Admiralty lent a suite of gilt furniture presented to the Admiralty in 1813 in memory of Lord Viscount Nelson. This furniture consists of ten armchairs, three settees, a window seat, a boat-shaped sofa, two card-tables and a sofa table, a pole screen, and a centre-piece inscribed "To the memory of Lord Viscount Nelson, the gift of the late John Fish, Esqr., of Kemp-ton Park, presented by his widow and executrix. A.D. 1813." The furniture is elaborately carved and gilt with dolphins, acanthus, and other ornament.

In addition to the above, various interesting loans of English furniture were received. An armchair of fine quality of the time of James II., elaborately carved with characteristic ornament of the period and with repetitions of the collar of the Order of the Thistle, was lent by Mr. Philip H. Freeman, C.B.E. Mr. R. P. Bedford lent a rare folding chair of the 16th century, of oak carved with lozenges and round arches, and a painted armchair of the latter part of the 18th century in the Sheraton style.

Lt.-Col. J. Worsley-Taylor lent a few interesting pieces of English furniture, consisting of a cabinet of the time of Queen Anne, four chairs of the Sheraton period and a pair of satinwood window-seats of the same period. Mr. J. E. H. Baker lent a Chinese lacquered chest of about 1700, and Mrs. Abell a straw-work cabinet and stand, made in England by French prisoners of war about 1800.

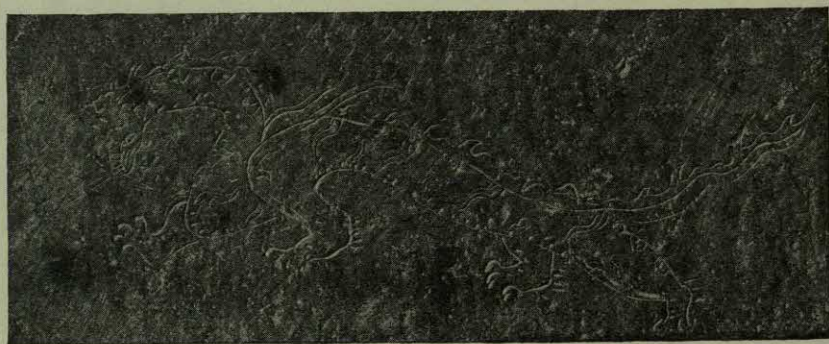


FIG. 36 (see p. 4).